

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

Networks Shatter Upfront Record

Near-\$9.5 billion bonanza for Big Six comes in 14% above '02; cable breaks early **PAGE 4**

NETWORK TV

Agencies Crown CBS Drama King

Share estimates pick 4 new fall hours to work **PAGE 5**

WASHINGTON

McCain Weighs Ownership Regs

Commerce chair questions Clear Channel's clout **PAGE 8**

NEWSPAPERS

Six Scenarios For Separation

How will the failing Seattle JOA get resolved? **PAGE 26**

Homer Run

Mmmm...ratings! Fresh off a gain this season, **The Simpsons** is still going strong after 14 years on the air **By Alec Foege**

UPFRONT SPECIAL REPORT BEGINS AFTER PAGE 24



2 1

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At Deadline

■ TNT PICKS UP RIGHTS TO *BOOMTOWN*

TNT is continuing its efforts to multiplex off-network series with its acquisition last week of NBC's *Boomtown*. Reruns of the drama will begin airing in an early window on May 26 at 10 p.m. The first season of *Boomtown* will air during the summer. In the fall, when the series begins its second season on NBC, TNT will air repeats in a short-delay window. TNT has a similar deal for the WB's *Charmed*, but unlike its relationship with its sister AOL Time Warner network, TNT does not have an affiliation with NBC (or with Dreamworks Television, which coproduces the drama with NBC). For its part, NBC hopes TNT's repurposing of *Boomtown* will help bring more viewers to the drama and "grow its fan base in season two and beyond," said NBC Enterprises president Ed Wilson.

■ CABLEVISION BACKS BRONFMAN

In support of Edgar Bronfman Jr.'s bid for Vivendi Universal's entertainment assets, Cablevision Systems last week offered its cable networks, which include AMC, WE and IFC, in exchange for 33 percent of the new entertainment company Bronfman plans to build if his bid succeeds. Bronfman last week said he wants to recapture the music division, cable networks (USA, Sci Fi and smaller services), film studio and theme parks he sold to Vivendi in 2000. Bronfman is trying to raise about \$15 billion from private investors and Cablevision. Marvin Davis, Viacom, Liberty Media and NBC are also interested in the Vivendi entertainment properties.

■ FCC ACCEPTS \$2.8 MIL IN GIFTS

The Federal Communications Commission has accepted \$2.8 million worth of travel and entertainment over the past eight years—most of it from the telecommunications and broadcast industries it regulates—according to a study released last week. The Washington-based Center for Public Integrity said other federal agencies routinely accept such gifts, but it quoted critics who said the practice could dull the FCC's objectivity. Richard Diamond, an FCC representative, defended the trips, saying the agency needs to gather information and "shouldn't be a captive to the Beltway."

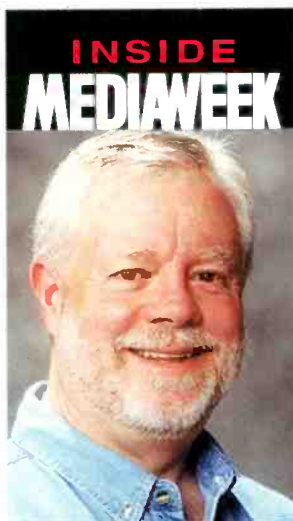
■ CBS EASES OFF ITS HIGH-DEF ULTIMATUM

CBS last week backed off its threat to pull high-definition programming from its 2003-04 schedule if feder-

al officials do not move soon to adopt anti-piracy standards. The network's move came after it received a letter from Rep. Billy Tauzin (R-La.), the House Commerce Committee chairman, who asked CBS to reconsider. At issue is the so-called broadcast flag, a bit of digital code embedded into high-def content aimed at preventing unauthorized copying for use on the Internet. Tauzin said he expects regulatory action this year. In a statement, CBS acknowledged Tauzin's letter and pledged to offer a full HD slate.

■ ADDENDA: Jeff Gralnick has rejoined NBC News as executive in charge of *The News With Brian Williams*.

Gralnick produced the *NBC Nightly News With Tom Brokaw* from 1993 to 1996 before leaving to join ABC News. Also at NBC, **Craig Plestis** was named vp, alternative programs. He had been vp, on-air promotions... **Rainbow Sports Networks**, a division of Cablevision's Rainbow Media Holdings, is launching a new video-on-demand platform in the fall. Sportskool offers sports instruction targeted to children, adults and coaches. The library consists of 1,500 teaching segments that cover 90 sports, from baseball to BMX racing to yoga... **Westwood One** has signed a distribution deal with Reuters to add its news content to Metro Source's news wire and audio service... **ABC Radio Networks'** version of *America's Most Wanted* launches May 26. The 60-second daily feature has cleared a number of ABC Radio's top market stations, including WABC-AM in New York and KABC-AM in Los Angeles... **The Nation** reports that its average paid circulation for the first half of this year will be 135,000, up 14.4 percent from the same period last year.



Seattle Times publisher Frank Blethen wants out of his JOA with Hearst Page 26

Local Media 12

Market Profile 14

Media Elite 32

Magazines 42

■ **CORRECTIONS:** D'Oh! The headlines for a story about *The Simpsons* in this issue's Upfront Special Report section refer to the show as heading into its 14th season. The Fox sitcom will begin its 15th season this fall. In the May 19 issue, a Local Media story incorrectly identified Clear Channel Communications' headquarters. The company is based in San Antonio, Texas. An Inside Media item in the same issue incorrectly identified the broadcaster from which Citadel Broadcasting has agreed to purchase 11 radio stations. It is Wilks Broadcasting, an affiliate of the Wicks Group of Companies.

Market Indicators

NATIONAL TV: HOT

A record \$9.45 billion was placed by advertisers last week in next season's prime-time upfront. All network dayparts earned double-digit CPM increases. Driving the big spending was aggressive marketplace competition in nearly every ad category.

NET CABLE: BRISK

The cable upfront broke last week in conjunction with broadcast-network business. Top-tier network groups Turner, Discovery and USA claimed to have wrapped a third or more of their activity, with budgets up across most key ad categories.

SPOT TV: ACTIVE

Rates are competitive, but conditions are tight in top markets including L.A., Boston, Chicago, Philly. Auto is picking up, along with telecom, home improvement, movies and financial services.

RADIO: STIRRING

Demand is up slightly but varies by market; L.A. and Phoenix are tighter than Chicago and New York. Strong categories include retail, fast food and movies.

MAGAZINES: BUILDING

Automotive spending is bolstering monthly titles' third-quarter schedules, due to an increase in domestic travel plans this summer. Weeklies are seeing an uptick from financial, insurance and tech advertisers.

Magazine Readership Down 2% in Past Year, MRI Says

Readership of major consumer magazines has declined 2 percent over the past year, according to a study released last week by Mediarmk Research Inc. MRI reported that 122 titles, or 59.5 percent of the magazines measured, have seen their total readerships decline since spring 2002. Six of the eight major magazine categories reported audience declines; the only two to show gains were airline/in-flight publications and men's lifestyle books. In the negative column, business and personal finance publications suffered steep declines, along with traditional women's lifestyle and service titles.

The increase for men's lifestyle reflects the success of new titles that have attracted young, single, upscale men. Dennis Publishing's *Maxim* and American Media's *Men's Fitness* recorded year-to-year audience growth of 14 percent and 9 percent, respectively.

Another bright spot was Wenner Media's *UsWeekly*, with a 43 percent bump in total audience. "We now share pop culture interests across generations," *Us* editor in chief Bonnie Fuller said of the title's 23 percent increase in readers per copy, to 4.65. (The readers-per-copy figure for *Us*' primary competitor, Time Inc.'s *People*, is 9.94.)

Spin/Vibe Ventures' *Spin* and McGraw-Hill's *Business Week* also posted reader growth, despite overall losses in their respective categories. —Aimee Deeken

News Corp.'s Carey: DBS Subs to Hit 30 Mil by 2010

In their ongoing efforts to eat into cable's market share, satellite executives gathered in New York last week for the annual SkyForum conference to hear, in part, what News Corp.—their newest and largest player as the prospective owner of DirecTV—had to say about the future of their business.

Chase Carey, who will become president/CEO of DirecTV owner Hughes Electronics after News Corp. completes its acquisition of 34 percent of the company, boldly predicted the U.S. satellite market will expand from (continued on page 6)

Upfront Sprints To Another Record

Buyers lay down almost \$9.5 bil on Big 6 nets, then throw residuals at cable

THE MARKETPLACE By John Consoli and Megan Larson

The broadcast networks took in boatloads of upfront dollars last week in a supercharged marketplace that brought in more money, based on bigger rate increases, than even the most optimistic network sales executive had predicted. When the smoke clears, it appears the six broadcast networks will have taken in a total of nearly \$9.5 billion in prime-time ad dollars, a 14 percent surge over last year's record take, with cost-per-thousand (CPM) rate increases ranging from 15 percent to 22 percent.

Of the extra \$1.25-\$1.3 billion that advertisers put down in this upfront, about \$450 million was shifted out of scatter buys from this past season, while ad-budget increases and network rate hikes accounted for the balance, media buyers and network executives said.

The market was so strong that most networks had to turn money away—some \$600 million in total—leading anxious media buyers to quickly start up business with major cable networks far earlier than expected.

Turner Broadcasting and Discovery Networks both expected to be about 35 percent to 40 percent sold out of their upfront inventory by last Friday, while Universal Television Group's USA Network and Sci Fi Channel were expected to be as much as 65 percent sold.

Most of the broadcast nets sold out in mere hours, holding back an average of 15 percent of their inventory to be sold during the next season in scatter. The mid- and high-double-digit CPM increases helped the networks take in more dollars while still allowing them to hold back some inventory.

"If the broadcast networks had wanted to write \$10 billion of upfront business, they probably could have," said one weary buyer, who requested anonymity. "When there is that much money around, the buyers don't have a lot of options. There really wasn't much negotiation going on. Our goal was to get as much money down at each network as we could."

The strong marketplace was not restricted to prime time, as early morning earned

CPM increases as high as 14 percent; late night, 15 percent; the usually soft daytime, up to 12 percent; and evening news, 14 percent.

"There was no rhyme or reason to how this went down," the same buyer said. "We had very little leverage. A lot of it was take it or leave it."

NBC kicked off the marketplace, but unlike last year—when it cut early deals at mid-single-digit CPM increases—the network closed its early deals this year in the high teens. The WB, with its limited prime-time inventory (it programs 15 hours per week to the Big Three's 22, while UPN programs 10 and Fox 15) and strong ratings increases this season in younger demos, sold out quickly, with CPM bumps as high as 22 percent. Fox then opened for business—selling its hit variety show *American Idol* in the upfront for the first time—and landed CPM gains of 16 percent.

ABC also sold at CPM hikes in the mid-teens, and network sales president Mike Shaw

Projected 2003-04 Upfront Sales and CPMs

NETWORK	REVENUE (IN MILLIONS)	% CHANGE FROM '02-'03	CPM % CHANGE
NBC	\$3,000	+9%	+15%
CBS	\$2,200	+15%	+18%
ABC	\$1,700	+9%	+15%
FOX	\$1,600	+23%	+16%
WB	\$710	+35%	+22%
UPN	\$250	+11%	NA*
TOTAL	\$9,460		

*CPM CHANGE COULD NOT BE CALCULATED BECAUSE UPN HAD NOT CONCLUDED ITS UPFRONT NEGOTIATIONS. PROJECTIONS BY MEDIAWEEK, BASED ON INTERVIEWS WITH NETWORK SALES EXECUTIVES AND MEDIA BUYERS.

noted that ABC took in about \$150 million more than in last year's upfront without having to sell any *Monday Night Football* inventory, as it did last year. "Overall, sports sales make up about six weeks of our prime-time inventory, but that will be sold by sports sales and was not included in our total," Shaw said. He added that prime-time sports sales would add another \$600 million to ABC's total.

CBS and UPN were the last two networks

to open for business, with CBS also selling out in hours at CPM gains as high as 18 percent. Even UPN, coming off a poor ratings performance this season (except for its solid Monday-night ethnic comedy block), took in more upfront ad dollars than last year. Some of the gain can be attributed to UPN's taking over ad sales for *WWE Smackdown!*

Randy Falco, group president, NBC Television Network, which became the first network to crack the \$3 billion mark in prime-time upfront sales, called the strong upfront "a vote for network television" and a "vote of confidence for all the broadcast networks." About \$100 million of NBC's take came from selling prime-time spots in coverage of the 2004 Summer Olympics in Athens, Greece.

As buyers realized that the networks were not going to be able to take all their clients' ad dollars, they turned immediately to cable. Most cable sales executives, who thought they would be playing golf all last week while the broadcast networks raked in the dough, found their phones ringing with proposed deals.

"The agencies were pushing for these cable deals," said another buyer. "The thinking was we had all this client money left and felt if we got it down early in cable we could get some better deals before the cable market got overheated."

"Business is good," said Jeff Lucas, Universal Television Group president of ad sales, who oversees negotiations for USA, Sci Fi and its emerging sibling networks. "Advertisers see us more than ever as a quality alternative to broadcast, with good original programming and more efficient CPMs."

Some cable network executives said their CPM increases had reached low double-digit levels, but one major cable buyer disputed that. "Cable is seeing increased budgets just like the broadcast networks, but there will be no double-digit price increases," the buyer said. "There is just too much competition. They may be seeing more money because they are more efficient, and our clients wanted to be more efficient from the beginning."

As reported in *Mediaweek* last month, strong competition for market share within many of national television's major ad categories drove more money into the marketplace in this upfront. Advertisers simply were not willing to let their competitors gain more of a presence on the broadcast networks, where they can reach a mass audience with immediacy.

Network sales executives said that movies, retailers, pharmaceuticals and packaged goods categories all hiked their outlays in the upfront. Domestic auto advertiser spending was flat, but the foreign automakers continued to pour dollars into prime time and other dayparts.

Cable saw strength from the same categories, an indication that residual broadcast money was indeed trickling down. David Levy, Turner president of entertainment ad sales and marketing, said upfront volume was up about 10 percent in foreign autos and pharmaceuticals.

Like last year, the cable market was moving in tiers, with the broad entertainment networks moving first. Lifetime, Fox Cable and MTV Networks were also doing business last week.

At an average 85 percent sellout rate, the broadcast networks believe they have enough

inventory left over to handle any ratings shortfalls next season and to still be active in the scatter market. "We sold at a level where we will absolutely be able to be active in scatter next season," ABC's Shaw said.

While broadcast and cable got the early upfront dollars, syndication also began to move early last Friday. While the syndication marketplace overall is not expected to be very strong, individual shows, particularly top off-network sitcoms like *Friends*, were expected to bring in double-digit CPM hikes. ■

CBS Has a Flair for the Dramatic

Agency projections tag four new Eye hours as likely survivors next season

By John Consoli

Cable network TNT's promotional mantra is "We Know Drama," but according to media buyers, the same can be said on the broadcast side for CBS. Cumulative household ratings share estimates for the broadcast networks' new series for next season, compiled from three top media agencies, project that the CBS dramas *NCIS*, *The Handler*, *Cold Case* and *Joan of Arcadia* will all be among the top-rated new dramas.

NCIS, a spinoff of CBS' military-themed hit *JAG*, is projected by agencies to win its 8 p.m. Tuesday time period in the fourth quarter (surprisingly, buyers even predict *NCIS* will come within one share point of Fox juggernaut *American Idol* when that show returns in January). *The Handler* is expected to tie NBC's *Boomtown* and ABC's *20/20* with a 12 share in its 10 p.m. Friday time slot, while *Cold Case* is projected to win its 8 p.m. Sunday share battle with NBC drama *American Dreams* (10 share) and ABC's new *10-8* (8 share). Agencies predict that *Joan of Arcadia* on Friday at 8 p.m. will be in a dead heat with NBC's new drama *Miss Match*, with both garnering 11 shares, and that NBC's new law drama *Lyon's Den* on Sunday at 10 p.m. could capture an 11 share to edge out CBS' Sunday Movie and ABC's revamped *The Practice*.

Steve Sternberg, senior vp/director of audience analysis for Magna Global USA, said *The Handler* will be helped by audience flow out of *JAG*, which CBS moved into the 9 p.m. Friday slot from Tuesdays at 8, and that *Joan of Arcadia* should pick up much of the audience garnered by former NBC 8 p.m. Friday drama *Providence*, which skews older. *Miss Match*, meanwhile, will get a bigger adults 18-49 audience. "CBS will win Friday in households and total viewers, and NBC will win in 18-49," said Sternberg. He added that while *American Dreams* on Sunday will be helped in the 18-49 demo by ABC's move of *Wonderful World of Disney* to Saturdays, *AD* will still lose to *Cold Case* in both households and viewers.

CBS also boasts one of what agencies project as the two most popular freshman comedies next season in *Two and a Half Men*, which is picked to attract a 15 share at 9:30 p.m. Monday, leading out of *Everybody Loves Raymond*. Tying the CBS sitcom with a projected 15 household share is NBC's racy new Thursday 9:30 p.m. sitcom, *Coupling*.

Fox's new sitcom *The Ortegas* is projected to garner a 9 share on Sundays at 8:30, leading out of Fox's long-running hit *The Simpsons*, but buyers and researchers see no other sure-fire new comedy hit on the schedules. "Buyers like ABC's *Hope and Faith*, but it is in a tough Friday-night time period," said Magna's Sternberg. "I look for ABC to do better with its returning comedies, which will continue to grow."

Agencies' top Five to Survive

NEW SERIES	TIME SLOT	PROJECTED HH SHARE	PROJ. TIME-PERIOD RANK
TWO AND A HALF MEN (CBS)	MON., 9:30	15	2ND
COUPLING (NBC)	THURS., 9:30	15	2ND
NCIS (CBS)	TUES., 8	14	1ST
COLD CASE (CBS)	SUN., 8	12	1ST*
THE HANDLER (CBS)	FRI., 10	12	1ST*

*TIE SOURCE: ESTIMATES FROM THREE TOP TV-BUYING AGENCIES

its present 20 million subscriber base to 30 million by the end of the decade. "It's well within reach," he said.

Carey also said that by continuing to push the development of advanced on-screen programming guides, personal video recorder capability and interactivity, satellite will continue to challenge cable.

"News Corp. is prepared to make the investment necessary" to keep the pressure on cable, said Carey, who noted that 2002 was the first year that cable lost subscribers, falling off by about 700,000. According to the Satellite Broadcasting and Communications Association, DBS has grown its subscriber base by 10.7 percent over the past 12 months. —Jim Cooper

Newspapers, Radio to Post Stronger '03 Gains Than TV

Despite the uncertain economy, newspaper, broadcast TV and radio advertising is expected to grow by 4.4 percent, 1.6 percent and 5.5 percent this year, respectively, according to a forecast by Veronis Suhler Stevenson.

The projected recovery in newspaper advertising will be driven by a surge in classified revenue, forecast to increase by 6.7 percent, with national advertising up 3.3 percent and retail up 3.1 percent for a total of \$46 billion in 2003.

Without Olympics and political ad spending this year, broadcast TV will eke out 1.6 percent growth to \$40.3 billion, with national spot up 2 percent, network up 1.2 percent and spot up 1.5 percent, VSS said.

Radio advertising should surpass the \$20 billion mark this year, led by a 4.7 percent increase in local advertising (about 80 percent of radio's total), an 8.8 percent gain in national spot and an 8.4 percent gain in network radio.

The report noted that TV and newspaper companies are poised for a wave of consolidation, assuming the FCC relaxes media ownership rules. TV merger and acquisition activity in this year's first quarter nearly quadrupled all the activity of 2002, and if the cross-ownership ban is relaxed, companies such as Tribune and Gannett are expected to be players in broadening their media portfolios, VSS said. —Katy Bachman

Nets Blow Past Sweeps

With season wrapped, execs start touting schedule strengths for fall

NETWORK TV By John Consoli

Just days before the 2002-03 broadcast season officially ended last week, network executives were already posturing about who will win the household, total viewer and demo ratings races for next season. Agency researchers and buyers also weighed in.

Although Fox won the adults 18-49 demo battle in the May sweeps with a 4.7 rating to NBC's 4.4, according to Nielsen Media Research data, NBC still won the full season in the all-important demo over Fox, 4.5 to 4.3. (CBS and ABC tied for third place in adults 18-49 for the season, with a 3.8 apiece.)

In a swipe at Fox, which leaned heavily on reality/variety shows like *Joe Millionaire* and *American Idol* this season, NBC entertainment president Jeff Zucker said: "Based on scripted program ratings alone in the [May] sweeps, we won over Fox in 18-49 by 23 percent." Commenting on the season, Zucker crowed that NBC won in adults 18-49 for the third year in a row and the seventh time in eight years.



Sandy Grushow, chairman of Fox Television Entertainment Group, countered that "next season will be one of the most competitive ever," because "NBC is seeing a decline in a number of its tent-pole shows. NBC may be able to take advantage of the final seasons of *Friends* and *Frasier*, but time is on our side." Grushow noted that Fox will add several dramas targeting women, which the net was losing in droves until *Joe* and *Idol* brought them back. "We need to get out of the gate better next season in fourth quarter following baseball by continuing to improve our female demos," he said.

Shari Ann Brill, vp/director of programming services for Carat USA, said if Fox can siphon away a sizable number of women 18-24 from NBC, it could win the 18-49 demo title next season. "We see a further weakening of Wednesday ratings for NBC, some erosion overall on Thursdays, and we don't see the new Tuesday comedies helping," Brill said. "We project NBC winning the fourth quarter in 18-49 by just two-tenths of a rating point, and when it's that close, anything can happen."

Steve Sternberg, senior vp/director of audience analysis for Magna Global USA, said CBS and the WB have the best audience flow in their fall schedules, adding that parts of NBC's lineup do not. "[NBC's] Friday [lineup] of *Miss Match*, leading into *Dateline*, leading into *Boomtown* just doesn't make sense," he said.

Fox's ratings performance this season, Sternberg said, "is not an illusion. *American Idol* is... a variety show that will be on the Fox schedule like any successful scripted show for a long, long time." ■

Mornings Become Electric

Fox's KTTV heats up a.m. news race in L.A.; late news slips overall in May

LOCAL TV By Katy Bachman

Prime time continues to help local stations attract audiences to their late local newscasts, but keeping them there isn't always guaranteed, as proven by the just-concluded May sweeps. NBC's owned-and-operated stations rode strong prime-time lead-ins to win late-news races in 10 of the 14 markets where the network owns outlets, including New York (WNBC), Los Angeles (KNBC) and San

Francisco (KNTV), but in a few of those markets the stations lost share compared to May 2002, according to Nielsen Media Research.

ABC's O&Os, with a weaker prime-time lineup, made their May gains in early news (5 p.m. and 6 p.m.), winning in New York (WABC) and Philadelphia (WPVI).

Competition in the morning news race—one of the hottest growth areas for local TV—



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HIST	+17%
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TNN	-33%
Court	-18%
DISC	-12%

MEN GET IT.

presented the most interesting battles in May. The biggest wake-up call came in L.A., where Fox O&O KTTV prepared in March to take on the network shows by rolling out a new 5-5:30 a.m. news and rejiggering its entire five-hour a.m. news block from 5 a.m. to 10 a.m. The results? KTTV's 5-5:30 a.m. news tied ABC O&O KABC, while NBC's L.A. flagship KNBC went into a ratings free-fall throughout the morning (it tried to prop up falling numbers halfway through the May sweeps with a radio and outdoor ad campaign). From 5 to 7 a.m., KTTV eked out a win with a 2.34/12 rating, to KABC's 2.33/12. Tribune's WB outlet KTLA ranked third, followed by KNBC, which fell to fourth with a 1.66/9. From 7 to 9 a.m., KTTV surged from third to first place, while KABC slipped to third, KTLA moved up to No. 2, and KNBC slid from second to fourth place.

In Chicago, Fox also did well in late news, when its O&O WFLD upset Tribune's WGN at 9 p.m. with a 5.8/9 to WGN's 5.7/8. At 10 p.m., breaking the Glenbrook North High School hazing story helped NBC O&O

WMAQ gain share for its late news while rivals lost share.

Meanwhile, CBS O&Os are slowly climbing back into the race, a year into the tenure of Dennis Swanson, who was lured to Viacom TV Stations as COO last year. In Philadelphia, KYW was the only 11 p.m. newscast to grow its ratings (albeit one-tenth of a ratings point), ending up in May with a 5.7/10. Although New York flagship WCBS ranked third at 11 p.m. behind WNBC and WABC, it grew ratings to a 4.9/9 from 3.9/7, mainly at the expense of No. 1-ranked WNBC, which lost two share points, and No. 2-ranked WABC, which dropped a share point. In fact, no fewer than four stations scored their lowest May sweep numbers ever, including WNBC and WABC, as well as 10 p.m. news rivals Fox O&O WNYW (which won) and its duopoly UPN outlet WWOR.

Overall, audiences for local news, perhaps suffering from a news overload after the war with Iraq, were off in May, especially in big markets such as Chicago and Philadelphia. ■

Senators Mull Relaxation

McCain unclear on proper ownership thresholds as June 2 FCC vote looms

WASHINGTON By Todd Shields

News Corp. chairman Rupert Murdoch appeared before Congress again last week, giving senators the same assurances of fair conduct on his proposed acquisition of DirecTV that he delivered a week earlier to House members. But lawmakers quickly brushed past the satellite deal—which needs approval from federal regulators and not Capitol Hill—to grill Murdoch and others about media ownership regulations.

Their interest precedes the Federal Communications Commission's June 2 vote to let TV networks get bigger and permit a single owner hold more of a market's TV, radio and newspaper outlets. At last week's hearing of the Senate Commerce Committee (which oversees the FCC), several GOP senators spoke in favor of relaxed ownership rules. But the prospect unsettles others—even the normally deregulation-minded committee chairman, John McCain (R-Ariz.). McCain called Clear Channel Communications' domi-

nance of some smaller radio markets a "miners' canary to all of us." He noted that Gannett Co. owns a TV station and newspaper in Phoenix and wondered whether the company should be permitted to own properties in that market. "I don't know where the line is," McCain said.

McCain also said he will also look into whether part of prime-time TV should be reserved for independent programming, saying he sympathized with *Oz* creator Tom Fontana, who testified to the difficulty of placing innovative programming on TV. Fontana said he fears TV could become a risk-free zone dominated by "people who can do yet another version of yet another mildly successful show."

Earlier, Murdoch said he would improve DirecTV with more local fare, programming and interactive services. Senators, however, were more interested in his views on ownership laws. "I don't know what the right limits are, but I'm certainly in favor of relaxing the current limits," Murdoch said.

Sen. Barbara Boxer (D-Calif.) predicted congressional resistance to any relaxation. "If the FCC does this, I think there's going to be some attempt to overturn," Boxer said. The FCC's vote could mark another phase in the ownership battle, rather than its conclusion. ■



Boxer: Pols could try to reverse FCC.

CHARLES DIERKER/ANAP PHOTO

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- 1.6 HH rating.
- Up +18% among A 18-34; +10% among A 18-49.⁽⁶⁾

MAURY

- 3.4 HH rating, fastest year-to-year gainer among talk strips.⁽¹⁾
- Record delivery among W 18-34, W 18-49 and W 25-54.⁽²⁾

JERRY SPRINGER

- 2.8 HH rating.
- A top 5 talk strip for 6 consecutive seasons.⁽³⁾

BLIND DATE

- 2.0 HH rating.
- #1 relationship strip in HH and A 18-49.⁽⁵⁾

FERGIE

- Coming 2004.

CROSSING OVER WITH JOHN EDWARD

- Top 10 first-run strip in W 25-54 VPVH.⁽⁴⁾
- Genre original.
- 98% coverage.

FEATURE FILMS

- Blockbuster movies.
- 97% coverage.

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Source: NIS/Galaxy Explorer. Premiere-to-date thru 3/30/03. HH AA/GAA%
 (1) PTD thru 3/30/03 vs. PTD thru 3/30/02. AA/GAA%. Talk = Jerry, Oprah,
 Regis & Kelly, Montel Williams, Ricki Lake, Jenny Jones, Martha Stewart, and Other Half
 (2) GAA% PTD each season thru 3/30/03, 3/31/02, 4/1/01, 4/2/00, 3/23/99. Includes a tie among W25-54
 (3) PTD by season thru 3/30/03, 3/31/02, 4/1/01, 4/2/00, 3/28/99, 3/29/98. HH AA/GAA%. Talk = type codes DC
 (4) PTD thru 3/30/03. AA/GAA/VPVH. (5) PTD thru 3/30/03. AA/GAA%. Relationship Strips = Fifth Wheel,
 Blinddate, Charge of Heart, and Shipmates. (6) PTD thru 3/30/03 vs. PTD thru 3/31/02. GAA%

BOSTON TELEVISION

In 1st Year, Local People Meters Boost Hearst's WCVB, Cable

BY KATY BACHMAN

One year after Nielsen Media Research turned on its local people meters in Boston, the new way of measuring local TV audiences is turning out to be everything its advocates hoped for and its critics feared. And while there have not been any dramatic shifts in where advertisers are spending their TV dollars, local cable executives say they are now better equipped to compete with broadcast outlets.

Perhaps the most notable change is ratings guarantees for audience delivery of programs, a common practice in network TV but quite rare on the local level. Hearst-Argyle Television, owners of ABC affiliates WCVB in Boston and WMUR in nearby New Hampshire, Mass.—which signed on for the LPM service early this year, breaking a boycott by the market's top broadcast affiliates—has been guaranteeing 100 percent of WCVB's schedules, to media buyers' delight.

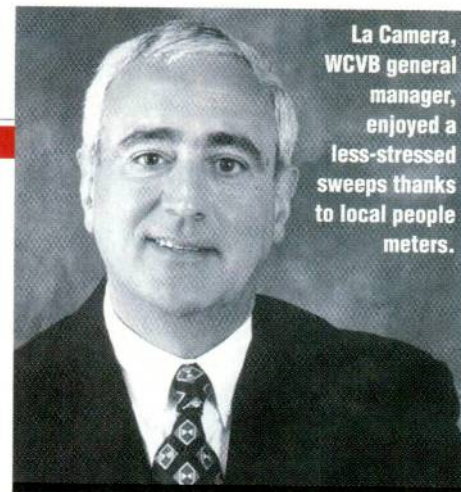
Buyers, pressed to be more accountable by their clients, hope WCVB's competitors in Boston will follow its lead. "As we have more reliable information, the market will be more like network, and [Hearst] is going right after it with guarantees," said Ann Elkins, senior vp/director of local broadcast for Mediacom.

Hearst sees local audience guarantees as simply good business. "If we get paid for 100 points, we need to deliver them," said Peter Hennessey, WCVB director of sales.

Even though providing ratings guarantees doesn't ensure more ad revenue for WCVB, some buyers say that Boston stations that have not signed on for the LPM are losing out because they no longer have official Nielsen numbers to show advertisers. With non-subscribers, "we have a lot of fighting over the numbers, and it's a big waste of time going back and forth," said Karen Agresti, senior vp and director of local broadcast for Hill, Holliday. "Stations hurt the most are WSBK [Viacom's owned-and-operated UPN outlet] and WLVI [Tribune's WB affiliate], which need the numbers to get their fair share."

Local cable programmers, the first media outlets in Boston to sign up for the local people meters, said they are reaping the rewards of the LPM's continuous demographic measurement at the expense of their broadcast counterparts. "For some of our more important programs [such as a 9 p.m. news], we've been able to improve our rates and compete for new business," said Phil Balboni, president of Hearst/Comcast's New England Cable News. In part, Balboni credits LPMs with helping to boost NECN's sales 15 percent last year and 14 percent in the first quarter. "We outperformed the market," he said.

Stations that don't support the LPM concede that cable may be taking some of their business. "Cable is getting a larger share," admitted Mike Carson, vp/general manager of WHDH, Sunbeam Television's NBC affiliate. WHDH, along with Viacom's duopoly (WSBK and CBS O&O WBZ) and Fox O&O WFXT, have refused to sign on for the service, seeing little benefit. "The [audience] numbers overall are smaller," Carson said.



La Camera, WCVB general manager, enjoyed a less-stressed sweeps thanks to local people meters.

Local people meters also appear to have freed stations in Boston from the standard practice of tailoring local news programming to mesh with their networks' sweeps offerings to boost ratings. Radio promotions by Boston TV stations, which usually flood the airwaves during sweeps periods, were down 20 percent this month, according to one local executive.

"The May sweeps was a little less intense than usual, and it wasn't the nonsense of the past. That's one of the great reliefs of the new measurement system," said Paul La Camera, president/gm of WCVB, which held its position as No. 2 in the market with an average 3.5 household rating/11 share in May, according to Nielsen. At 5 and 6 p.m., WCVB ranked first.

"Local people meters allow you to be judged by the work you do every day," said Neil Ungerleider, WCVB assistant news director. "We don't think about saving stories for the sweeps. When we have a good story, we put it on the air." The station ran as many special news pieces in April and March as it did in May, Ungerleider said. ■

Copter's Twister Coverage Spins Up Ratings at KMBC



When a killer tornado hit the Kansas City area earlier this month, the news team at Hearst-Argyle's KMBC swooped into action. Literally. Helicopter pilot Johnny Rowlin, who typically uses his Bell JetRanger 206BIII for the ABC affiliate's traffic coverage, took off for what turned out to be a five-hour flight, during which he and cameraman Kenny Sappenfield flew within three miles of the massive storm, which grew into a category 4 tornado, with winds up to 260 mph.

Partially thanks to Rowlin's daring coverage (he was Kansas City's first news copter pilot in the air during the tornado), KMBC, the market's No. 1 station, posted a 19.4 rating/28 share in households for its 10 p.m. newscast that Sunday, May 4. (The station had posted a 15.4/23 on the previous Sunday.) "We're glad we did a good job on the ratings," said Wayne Godsey, KMBC president/general manager. "But we're equally glad we did a good job with the warnings and our continuing coverage. We did our jobs well. And that will dictate ratings for a long time to come." —Richard Brunelli



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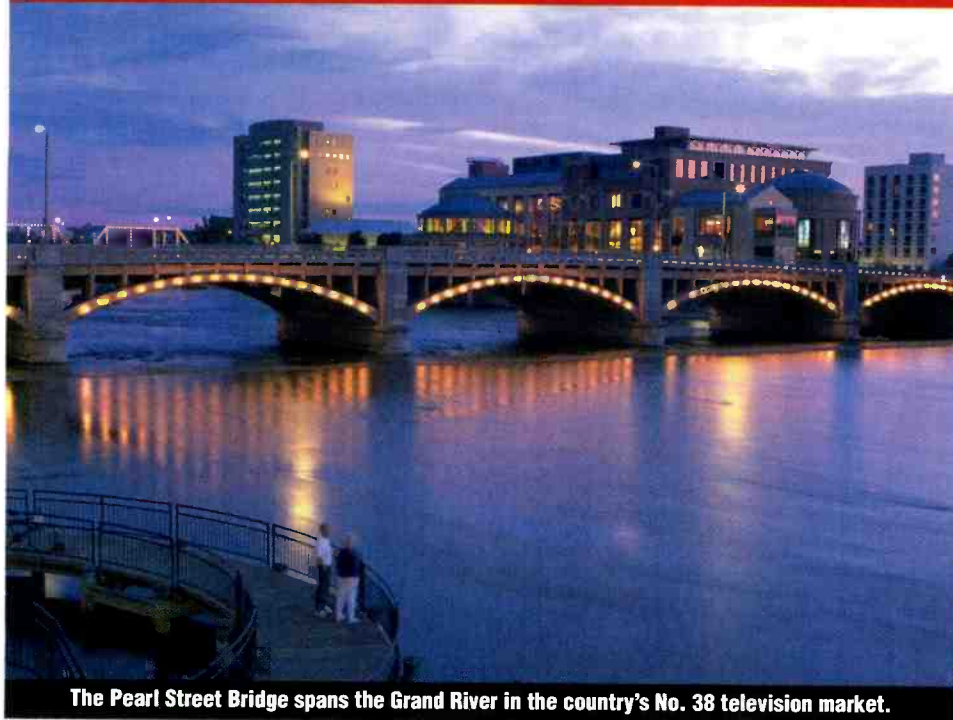
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market profile

BY EILEEN DAVIS HUDSON



The Pearl Street Bridge spans the Grand River in the country's No. 38 television market.

GRAND RAPIDS/KENT COUNTY CONVENTION & VISITORS BUREAU

Grand Rapids, Mich.

LIKE MANY MARKETS ACROSS THE COUNTRY, GRAND RAPIDS-KALAMAZOO-BATTLE Creek, Mich., the U.S.' 38th-largest with 713,800 television households, is witnessing a boom in its Hispanic population, whose growing numbers are starting to have a direct impact on local media. In this market,

the growth of the Hispanic population has been fueled by the region's strong agricultural roots. The local farming industry has attracted large numbers of migrant workers, mostly from Mexico, many of whom have taken up permanent residence. Of the approximately 300,000 Hispanics in Michigan, roughly 100,000 live in the Grand Rapids area in the southwestern part of the state.

"In 10 years, that number is going to grow by a large margin," says Diane Kniowski, president and general manager of three LIN Broadcasting-owned stations in the market: NBC affiliate WOOD, ABC affiliate WOTV and UPN affiliate WXSP. Lin also oversees ad sales for Paxson's WZPX.

According to Scarborough Research, 4 percent of the market's population is Hispanic (another 6 percent is African American). In the core counties of Kent and fast-

growing Ottawa, Hispanics account for as much as 11 percent of the population. Ottawa County is in an affluent area along the shores of Lake Michigan. As a way of trying to reach this growing segment, WOOD last February started offering live Spanish translations of its 6 p.m. news, including sports and weather, on a separate audio program channel.

And in a market already overcrowded with Talk radio outlets, Covington, Ky.-based Regent Communications recently flipped WN-

WZ-AM, its News/Talk outlet in Grand Rapids, to Spanish. The Spanish-speaking population "is a significant listening base that had not really been targeted by the major broadcasters," says Phil Catlett, Regent market vp/gm. WN-WZ had been broadcasting all in Spanish on the weekends for the past two years. "It was successful enough that we decided to spread it through the whole week," Catlett adds.

Privately owned WYGR-AM had been the market's only Spanish-language station. WYGR does some block programming on which it plays music targeting other ethnic groups.

Grand Rapids remains one of only two top-50 markets that Nielsen Media Research still has not converted to meters, leaving TV stations to rely on diary measurement.

Ed Fernandez, vp/gm of Tribune Co.'s Fox affiliate WXMI, says his station thus far has been the only one in the market pushing for metered service. Typically when a market is metered, younger-skewing stations, such as the Fox, UPN and WB outlets, tend to see a ratings spike over the more traditional, and older-skewing, Big Three network outlets. "It's 2003. The market should be metered, for goodness sake," says Fernandez. Other Grand Rapids stations, however, say they are opposed to having the market metered due to the expense.

The market is also unique because it has two competing ABC affiliates: Gannett Broadcasting's WZZM-TV, based in Grand Rapids, and LIN's WOTV, out of Battle Creek. Although the stations are competitors for programming, viewers and ad dollars, they serve two distinctly different areas of the state. WOTV serves the southern DMA counties not reached by WZZM. LIN had operated WOTV under a local marketing agreement for 11 years before purchasing the station outright in December 2001.

"WOTV is a very small station. Out of eight stations in the market, it's ranked sixth [in ratings]," says Kniowski. Since LIN owns perennial market leader WOOD, the company is prohibited from owning another top station in the market. Although LIN now owns WOTV, the station's ad inventory continues to be sold separately from WOOD. WOTV has its own newsroom and sales department. However, the master control, billing and all other operations are housed in WOOD's Grand Rapids facility.

"[WOTV] is really appealing to

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / GRAND RAPIDS

	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$111,714,131	\$112,266,897
Local Newspaper	\$61,953,180	\$69,864,600
Outdoor	\$4,679,970	\$5,099,200
Local Magazine	\$1,231,190	\$1,284,210
Total	\$179,578,471	\$188,514,907

Source: Nielsen Monitor-Plus



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market profile

SCARBOROUGH PROFILE

Comparison of Grand Rapids

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Grand Rapids Composition %	Grand Rapids Index
DEMOGRAPHICS			
Age 18-34	31	32	102
Age 35-54	41	40	99
Age 55+	28	28	98
HHI \$75,000+	29	22	75
College Graduate	13	11	86
Any Postgraduate Work	11	7	64
Professional/Managerial	23	18	79
African American	13	6	47
Hispanic	13	4	29
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	56	101
Read Any Sunday Newspaper	64	68	107
Total Radio Morning Drive M-F	22	20	91
Total Radio Afternoon Drive M-F	18	17	93
Total TV Early News M-F	29	27	92
Total TV Prime Time M-Sun	39	35	90
Total Cable Prime Time M-Sun	13	13	98
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	75	77	103
Read Any Sunday Newspaper	77	82	107
Total Radio Morning Drive M-F	76	72	95
Total Radio Afternoon Drive M-F	73	73	100
Total TV Early News M-F	70	71	101
Total TV Prime Time M-Sun	91	87	95
Total Cable Prime Time M-Sun	59	57	97
MEDIA USAGE-OTHER			
Accessed Internet [†] Past 30 Days	60	55	92
HOME TECHNOLOGY			
Owns a Personal Computer	69	67	98
Purchase Using Internet Past 12 Months	38	31	80
HH Connected to Cable	69	67	97
HH Connected to Satellite/Microwave Dish	16	21	128

*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.

Source: 2002 Scarborough Research Top 50 Market Report (February 2001-March 2002)

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 5 FM	33.8	\$22.4	50.3%
Citadel Communications	1 AM, 3 FM	16.1	\$10.1	22.7%
Regent Communications	4 FM	15.1	\$10.4	23.3%
Lanser Broadcasting	1 FM	3.2	\$1.9	4.3%
Goodrich Radio Broadcasting	2 AM	1.6	\$0.6	1.3%

Includes only stations with significant registration in Arbitron diary returns and licensed in Grand Rapids or immediate area. Share data from Arbitron Winter 2003 book; revenue and owner information provided by BIA Financial Network.

a Battle Creek-Kalamazoo customer," says Kniowski. She says the market can have two competing ABC affiliates because the DMA is very large geographically. "This DMA is 14 counties. It's 180 miles from the top to the bottom," says Kniowski. "That's the same distance from Grand Rapids to Detroit and Grand Rapids to Chicago."

On its local newscasts, WOOD in February began offering an eight-day weather forecast, giving viewers weekend weather predictions with each forecast. Sister station WOTV hired Mark Pellerito in January 2002 as its new chief meteorologist. Pellerito was previously a meteorologist at WSAW, Grey Communications' ABC affiliate in Wausau, Wis. WOTV owns the largest Doppler radar dish in the state, says Kniowski, adding that it is available to both WOTV and WOOD to use.

UPN affiliate WXSP is not a Class A station, broadcasting via seven low-power transmitters, but it is on nearly all the cable systems in the market. Although WXSP does not produce any local news, it rebroadcasts WOOD's 6 p.m. news at 7 p.m. WXSP airs nonstop weather reports from 5-7 a.m.

Branded as "The TV Station With Game," WXSP carries Detroit Red Wings' National Hockey League games, Detroit Pistons National Basketball Association games and Detroit Tigers Major League Baseball games. The station also has the broadcast rights for seven other pro sports teams in the area, including minor league baseball and hockey, and Arena Football franchises. Kniowski concedes the station doesn't really get any significant ratings other than during Red Wings telecasts, but she attributes that to the station still being in its infancy.

WZPX serves as the market's primary Pax TV station and as a secondary WB affiliate. It carries WB programming from 6-8 p.m. weekdays on a one-day delay, and Pax prime-time programming from 8-10 p.m.

WZZM's focus is on the northern and central counties in the DMA, including Kent (home to the city of Grand Rapids), Muskegon and Ottawa counties. Janet Mason, WZZM president/gm, says the local news race is much tighter in the demographic ratings than the household numbers.

In the February sweeps in adults 25-54, WOOD did a 3.4 rating with a 16 share at 5:30 p.m., while WZZM was right behind it with a 3.2/15. WZZM, which has some of the market's most experienced news talent, does not produce a 5 p.m. newscast. The station carries *Judge Judy* at 5, which won its time period in February. "We decided to go with

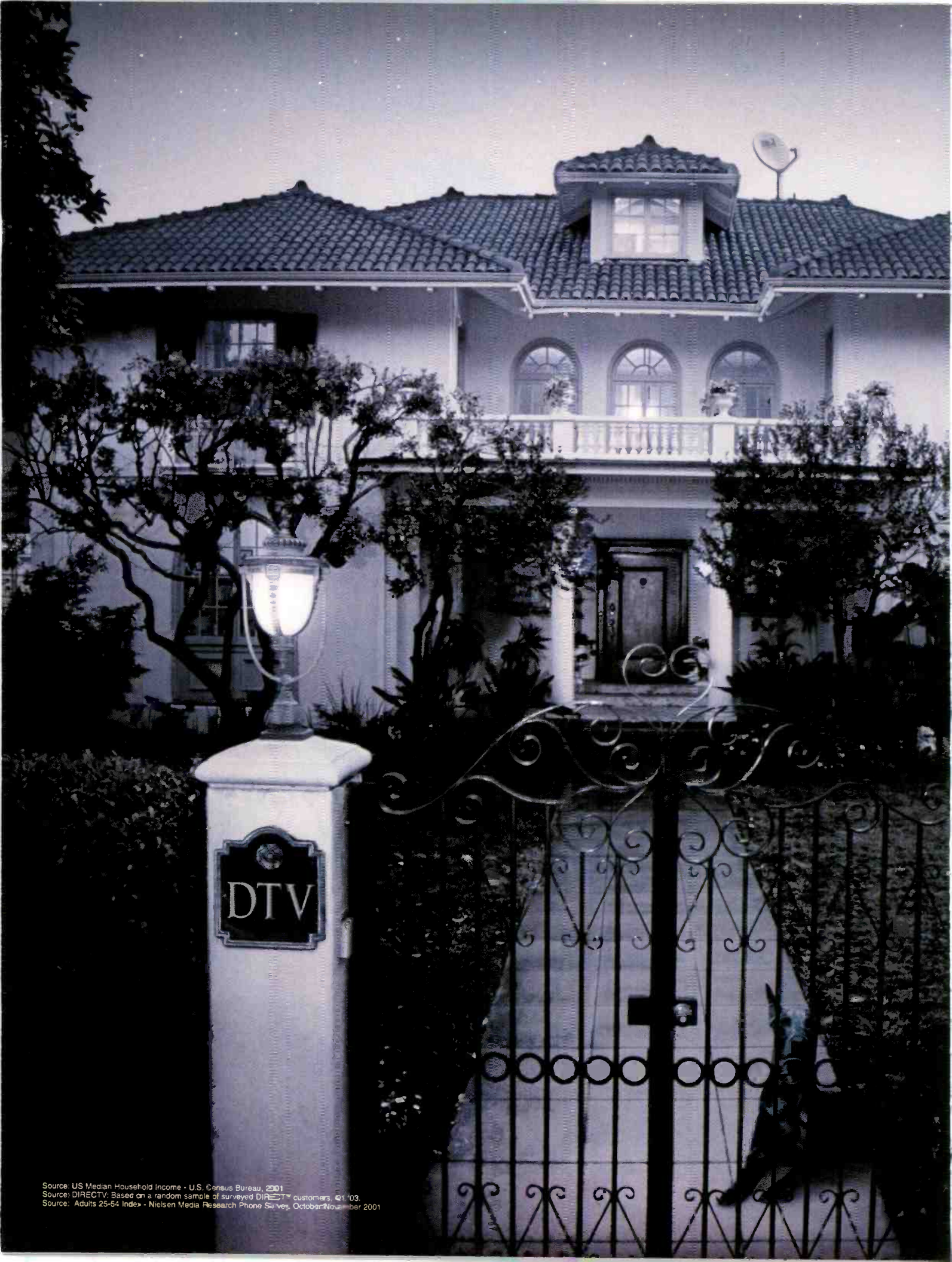


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DTV

Source: US Median Household Income - U.S. Census Bureau, 2001
Source: DIRECTV: Based on a random sample of surveyed DIRECTV customers, Q1 '03.
Source: Adults 25-54 Inde - Nielsen Media Research Phone Survey, October/November 2001



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market profile

RADIO LISTENERSHIP / GRAND RAPIDS

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WBCT-FM	Country	11.0	11.0
WOOD-AM	News/Talk/Sports	7.3	7.3
WLAV-FM	Classic Rock	6.9	5.6
WBFX-FM	Classic Rock	6.4	2.6
WLHT-FM	Adult Contemporary	5.4	5.0
WSNX-FM	Contemporary Hit Radio	5.3	6.7
WGRD-FM	Modern Rock	5.2	5.2
WOOD-FM	Adult Contemporary	5.1	5.6
WVTI-FM	Contemporary Hit Radio	3.7	4.0
WJQK-FM	Christian Contemporary	3.7	3.0

Source: Arbitron Winter 2003 Radio Market Report

alternative programming since there were already two newscasts in that time period," says Mason.

WWMT, Freedom Communications' CBS affiliate, tries "to concentrate on serving the southern counties" in the marketplace, says Noel Sederstrom, the outlet's news director. "We're the largest and most significant station based in the southern counties."

Kelcey Carson, who has co-anchored WWMT's morning and noon newscasts with Mike Bridges for the past year and a half, is leaving the station to become a reporter at Capital Broadcasting's WRAL in Raleigh, N.C. Her last day will be July 16.

WXMI's Fernandez says he was quite pleased with his station's performance in the February book. He points to WXMI's solid early-fringe and access ratings with syndicated reruns of *That '70s Show*, *King of the Hill*,

The Simpsons, *Everybody Loves Raymond* and *Frasier*. The station plans to add *Sharon*, Sharon Osbourne's syndicated talk show from Warner Bros., in the fall, although where it will be placed in the daily schedule remains up in the air, Fernandez says.

WXMI promoted Jeff Cartwright to director of sales at the end of last year. Cartwright had previously served as national sales manager. Shelly Bohr, previously account manager, was promoted to national sales manager.

Comcast, the largest cable operator in the market, primarily serves the Grand Rapids metro in Kent County and Battle Creek in Calhoun County. Comcast, which acquired subscribers previously controlled by AT&T Broadband, serves about 220,000 subs in the DMA and inserts local advertising on 34 networks. Charter Communications serves the rest of the DMA, and its Charter Media ad sales arm serves

about 143,000 subscribers in a half-dozen zones, inserting ads on 24 networks. National Cable Communications' CableLink interconnect handles some ad sales for Comcast and Charter.

Unlike in television, the radio market is not hyphenated. Grand Rapids is its own market and is ranked No. 66 in the country by Arbitron. Kalamazoo and Battle Creek are also separate radio markets, ranking No. 182 and 253, respectively, out of 286 Arbitron markets.

Clear Channel Communications is the dominant radio broadcaster in Grand Rapids, controlling a whopping 50.3 percent of the radio advertising with its seven outlets. Clear Channel's properties earned a combined 33.8 average quarter-hour share among listeners 12-plus in the Winter '03 Arbitron ratings book and \$22.4 million in revenue, according to BIA Financial Network—more than twice the share and revenue of the next closest competitor, Citadel Communications.

Clear Channel owns the market's longtime ratings leader, Country WBCT-FM. WBCT is also the top biller, taking in an estimated \$6.8 million in revenue in 2002, according to BIA.

WBCT has a lock on the popular Country format. For would-be competitors, it's not just a matter of trying to program against WBCT, because CC also owns another Country property, WMUS-FM, in Muskegon. A broadcaster would have to program against both stations to try to win market share. Apparently, no one wants to take on that challenge.

Regent owns five Grand Rapids stations, although WNWZ-AM does not get enough listenership to show up in the Arbitrons.

Clear Channel's News/Talk/Sports powerhouse WOOD-AM ranked second overall in

Outdoors — is where you will find him

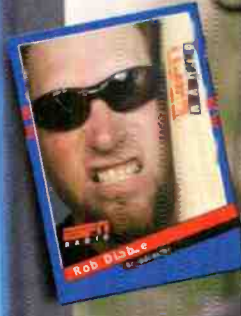
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Source: Nielsen Media Research M-Su, 8p-11p Prime Time 1Q2003
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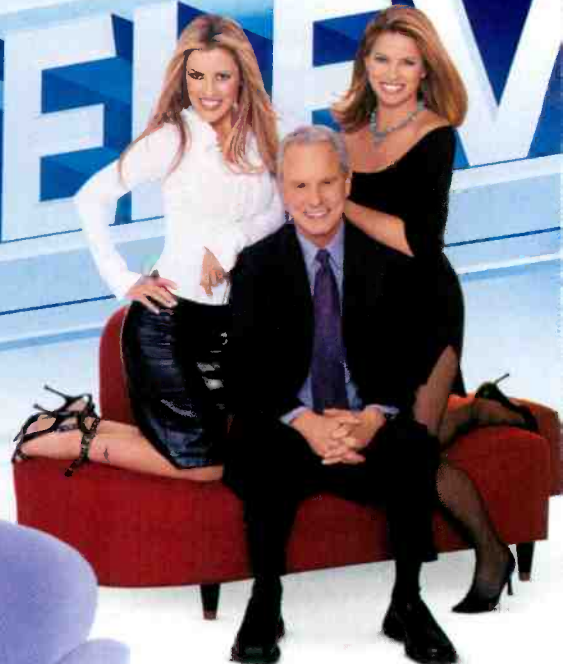
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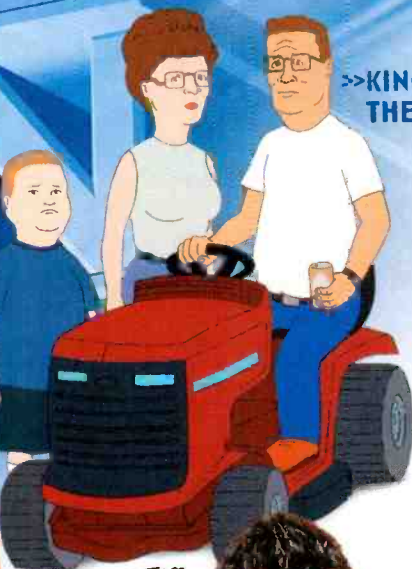
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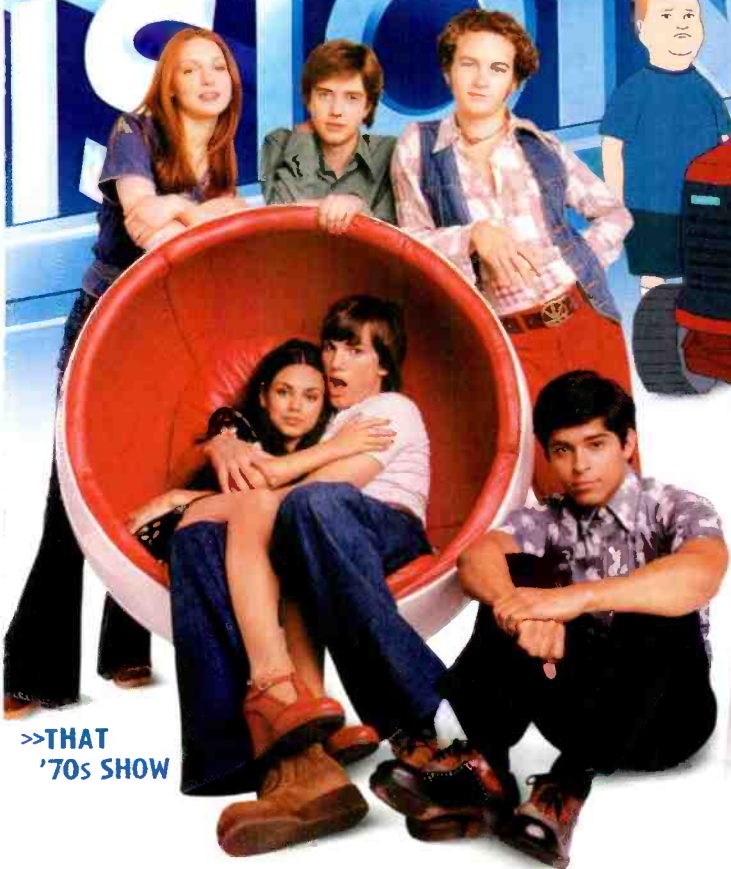


MIKE JUDGE

>>ANGEL



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'70s SHOW



THE BRAND

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market profile

NIelsen RATINGS / GRAND RAPIDS

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WOOD	7	19
	CBS	WWMT	5	14
5:30-6 p.m.	NBC	WOOD	8	20
	CBS	WWMT	5	13
	ABC	WZZM	5	13
6-6:30 p.m.	NBC	WOOD	12	25
	ABC	WZZM	8	16
	CBS	WWMT	7	15
	ABC	WOTV	1	2

Late News

Time	Network	Station	Rating	Share
10-10:30 p.m.	Fox	WXMI	6	12
11-11:30 p.m.	NBC	WOOD	9	28
	CBS	WWMT	5	17
	ABC	WZZM	5	16
	ABC	WOTV	1	3

All data estimated by Nielsen from diary returns of early and late local news only.
Source: Nielsen Media Research, February 2003

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Kent County: 217,653 Households				
<i>The Grand Rapids Press</i>	95,677	124,673	45.4%	59.2%
<i>The Detroit News/Free Press</i>	3,991*	1,511	1.9%	0.7%
Kalamazoo County: 94,806 Households				
<i>Kalamazoo Gazette</i>	40,434	50,358	43.6%	54.4%
<i>The Detroit News/Free Press</i>	2,022*	1,214	2.2%	1.3%
Ottawa County: 85,015 Households				
<i>The Grand Rapids Press</i>	20,115	27,246	24.7%	33.4%
<i>The Holland Sentinel</i>	12,705	12,722	15.6%	15.6%
<i>Grand Haven Tribune</i>	9,876		11.6%	
<i>The Muskegon Chronicle</i>	3,740	4,672	4.6%	5.7%
<i>The Detroit News/Free Press</i>	1,704*	1,061	2.1%	1.3%
Muskegon County: 64,227 Households				
<i>The Muskegon Chronicle</i>	37,392	39,392	58.5%	61.7%
<i>The Detroit News/Free Press</i>	1,265*	683	2.0%	1.1%
<i>The Grand Rapids Press</i>	501	1,047	0.8%	1.6%
Calhoun County: 54,339 Households				
<i>Battle Creek Enquirer</i>	21,318	28,585	39.2%	52.6%
<i>The Detroit News/Free Press</i>	2,155*	1,751	4.0%	3.3%
<i>Jackson Citizen Patriot</i>	947	1,313	1.8%	2.4%
Van Buren County: 28,219 Households				
<i>Kalamazoo Gazette</i>	6,218	8,551	22.1%	30.4%
<i>Herald-Palladium</i>	2,915	3,420	10.4%	12.2%
<i>The Detroit News/Free Press</i>	425*	325	1.5%	1.2%
<i>Chicago Tribune</i>	160	371	0.6%	1.3%

*Combined daily circulation for JOA partners *The Detroit News* and *Detroit Free Press*.
Data is based on audited numbers published in the Audit Bureau of Circulations' October 3, 2002 County Penetration Report.

the Winter Arbitrons, while CC's Contemporary Hit Radio WSNX-FM ranked third. Until January of this year, there were no less than four stations in the market with Talk as part of their format, along with three Sports stations, in a market that doesn't have a major pro sports franchise.

Locally based Lanser Broadcasting recently flipped its Christian/Talk outlet WWJQ-AM to a Praise/Worship format with the call letters WPNW-AM. The outlet's programming is now at least 70 percent music, says Brad Lanser, gm and co-owner of Lanser. "We really couldn't compete with WOOD-AM for the best Talk show," he says.

The local newspaper market is as segmented as the radio market, with each of the main cities having its own daily newspaper. In addition, there is a plethora of smaller dailies and weeklies serving various other communities.

The largest paper in the market is the *Grand Rapids Press*, published by Advance Publications' Booth Newspapers. For the six months ended March 31, the *Press* had average daily circulation of 139,870 and a Sunday circ of 188,977, both essentially flat compared to the six months ended March 31, 2002.

Booth also owns the *Muskegon Chronicle* and the *Kalamazoo Gazette*, each of which is considered the paper of record in their own backyard. Gannett's *Battle Creek Enquirer* dominates its home turf of Calhoun County. The *Enquirer* recently overhauled its weekend entertainment section. Called WOW (What's on Weekend), the section launched on April 24.

"It's a more hip design, more graphics—clearly with the idea of attracting younger readers," says Les Smith, *Enquirer* managing editor. The section is now published on Thursdays instead of Fridays and is now accessible online.

Like the local newspaper market, the out-of-home business in the Grand Rapids-Kalamazoo-Battle Creek DMA essentially has one main player in each of the three cities. Viacom Outdoor, Adams Outdoor Advertising and Lamar Advertising are the three top providers. Viacom, which dominates in Grand Rapids, offers about 230 permanent and rotary 14-foot-by-48-foot bulletins. It also controls about 620 faces in the market, says gm Kelly Duff.

Adams offers about 350 bulletins and about 800 30-sheet faces, primarily concentrated in Battle Creek and Kalamazoo. Lamar offers about 870 standard-sized rotary bulletin facings in the region and is the dominant player in the Muskegon area. The main showcases for billboards in the DMA are U.S. 131, I-96 and I-196.

ADWEEK MAGAZINES

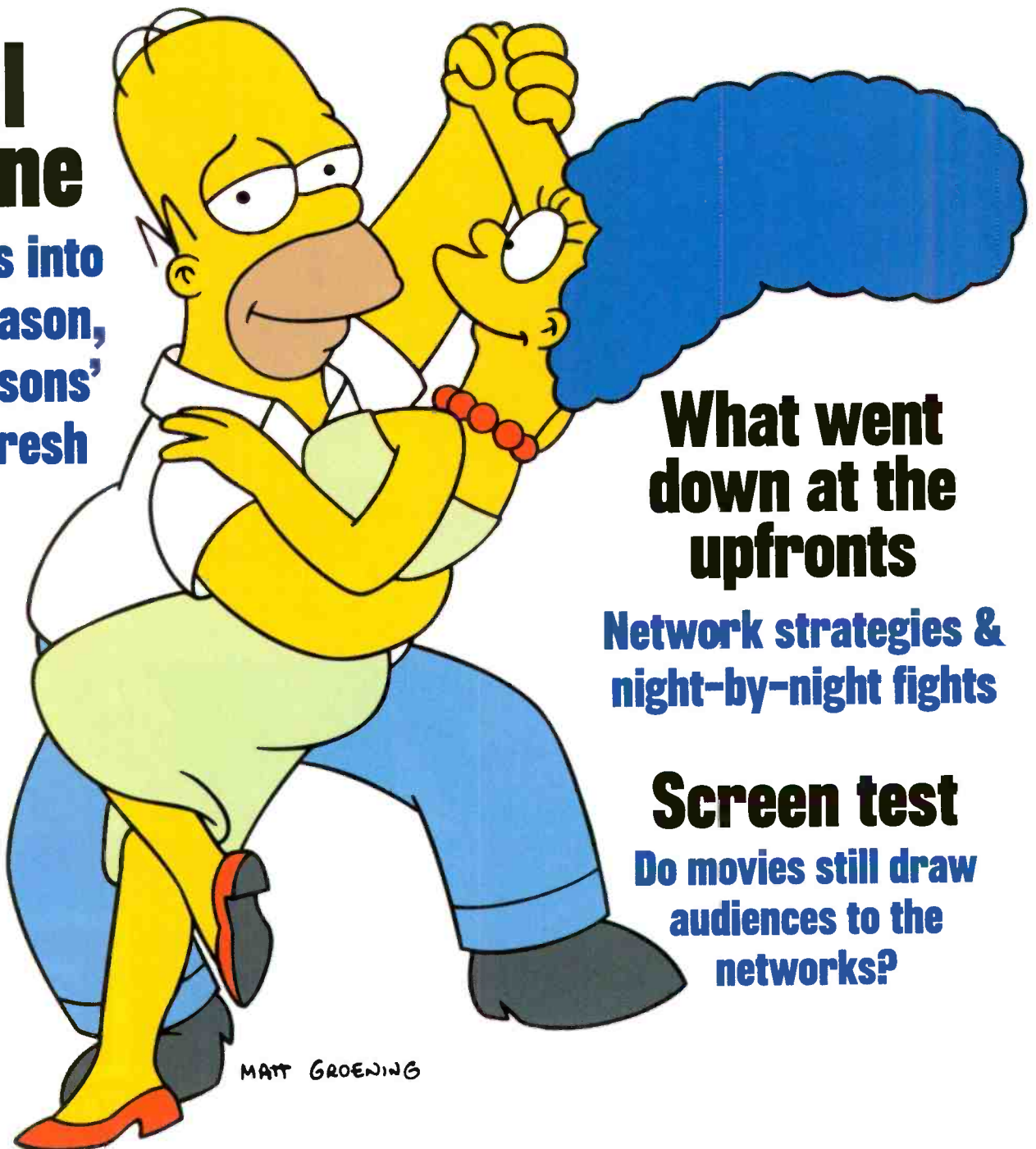
Special Report

May 26, 2003

UPFRONT 2003 • THE PROGRAMMERS

Still the one

As it heads into
its 14th season,
'The Simpsons'
keeps it fresh



What went down at the upfronts

Network strategies &
night-by-night fights

Screen test

Do movies still draw
audiences to the
networks?

MATT GROENING



#1 in household ratings. #1 in delivery of A25-54.
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THANKS TO MOVIE PEOPLE, AMC also earned a 1.8 household rating, was #3 in delivery of Adults 18-49, and beat TNT, TBS, USA, SCIFI and Lifetime on Saturday night.



TV FOR MOVIE PEOPLE

Source: Nielsen Media Research, Saturday May 10, 2003. AMC, IP: the Good, the Bad, and the Ugly Program ranked by episode coverage (18-49, A25-54, cont). Includes only feature films with start time between 8-11P and excludes pay channels and Disney. Subject to qualifications made available upon request. Photo © Everett Collection. © 2003 AMC. All Rights Reserved.

Verbatim



“You know what you are getting [when you buy NBC].”

– JEFF ZUCKER, NBC ENTERTAINMENT PRESIDENT

“We kept on the high road with ourselves and with our audience. This is not a shell game we are playing.”

– JORDAN LEVIN, WB ENTERTAINMENT PRESIDENT



Bringing back the TGIF comedy brand is like returning an old friend to the lineup.”

– SUSAN LYNE, ABC ENTERTAINMENT PRESIDENT

“You have to choose the reality shows that are quality-driven and avoid the overkill.”

– LES MOONVES, CBS PRESIDENT AND CEO



“We know our audience better. We need to be different to get attention.”

– DAWN OSTROFF, UPN ENTERTAINMENT PRESIDENT

“NBC is hearing footsteps as we thunder up behind them, targeting adults 18-49 with an aggressive schedule.”

– GAIL BERMAN, FOX ENTERTAINMENT PRESIDENT



Upfront: The Programmers

4 TIME SLOT SHUFFLE

Don't get used to the new fall schedule. Things can change pretty quickly.

6 SCREEN TEST

Movies are not the can't-miss hits they once were, but can still work as big events for network TV.

BY A.J. FRUTKIN

10 AY, CARAMBA!

The Simpsons heads into its 14th season with no end in sight.

BY ALEC FOEGE

16 NEW SET OF FRIENDS

What analysts think of the new fall lineups; night-by-night matchups.

BY ERIC SCHMUCKLER

28 THE CABLE GUY

Discovery Networks' Joe Ambruzzese, talks about the cable side of the upfront.

BY MEGAN LARSON

30 FINE-TUNING

Plotting storylines for the new fall season.

BY MARC BERMAN

COVER: COURTESY OF FOX

Time slot shuffle

Don't get used to the new fall schedule. Things can change pretty quickly.

TUESDAY



'According to Jim' got a second half hour.

	8:00 p.m.	8:30 p.m.	9:00 p.m.	9:30 p.m.	10:00 p.m.	10:30 p.m.
FALL 2002	ABC	8 Simple Rules	According to Jim	Life With Bonnie	Less Than Perfect	NYPD Blue
	CBS	JAG		The Guardian		Judging Amy
	NBC	In-Laws	Just Shoot Me	Frasier	Hidden Hills	Dateline
	FOX	That '70s Show	Grounded For Life	24		(local programming)
	UPN	Buffy, the Vampire Slayer		Haunted		(local programming)
	WB	Gilmore Girls		Smallville		(local programming)
MAY 2003	ABC	8 Simple Rules	According to Jim	According to Jim	Less Than Perfect	NYPD Blue
	CBS	JAG		The Guardian		Judging Amy
	NBC	Various	Various	Frasier	Watching Ellie	Dateline
	FOX	American Idol		24		(local programming)
	UPN	Buffy, the Vampire Slayer		Platinum		(local programming)
	WB	Gilmore Girls		Smallville		(local programming)

THURSDAY



'Jamie Kennedy' survived the entire season.

	8:00 p.m.	8:30 p.m.	9:00 p.m.	9:30 p.m.	10:00 p.m.	10:30 p.m.
FALL 2002	ABC	Dinotopia		Push, Nevada		Primetime Thursday
	CBS	Survivor		CSI		Without a Trace
	NBC	Friends	Scrubs	Will & Grace	Good Morning, Miami	ER
	FOX	Various				(local programming)
	UPN	WWE Smackdown!				(local programming)
	WB	Family Affair	Do Over	Jamie Kennedy	Off Centre	(local programming)
MAY 2003	ABC	Various				Primetime Thursday
	CBS	Survivor		CSI		Without a Trace
	NBC	Friends	Friends	Will & Grace	Will & Grace	ER
	FOX	Various		The Pulse		(local programming)
	UPN	WWE Smackdown!				(local programming)
	WB	Sabrina	Various	Jamie Kennedy	Various	(local programming)

FRIDAY



Peter Facinelli helped Fox break into the 'Fastlane.'

	8:00 p.m.	8:30 p.m.	9:00 p.m.	9:30 p.m.	10:00 p.m.	10:30 p.m.
FALL 2002	ABC	America's Funniest Home Videos		That Was Then		20/20
	CBS	48 Hours Investigates		Hack		Robbery Homicide Division
	NBC	Providence		Dateline		Law & Order: SVU
	FOX	Firefly		John Doe		(local programming)
	UPN	Friday Night Movie				(local programming)
	WB	What I Like About You	Sabrina	Reba	Greetings From Tucson	(local programming)
MAY 2003	ABC	America's Funniest Home Videos		America's Funniest Home Videos (R)		20/20
	CBS	Star Search		Hack		Various
	NBC	America's Most Talented Kid		Dateline		Law & Order: SVU
	FOX	Fastlane		John Doe		(local programming)
	UPN	Friday Night Movie				(local programming)
	WB	What I Like About You	Greetings From Tucson	Reba	Grounded For Life	(local programming)

White boxes represent new shows or time slots



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Screen test

Movies are not the can't-miss hits they once were, but can still work as big events for network TV

BY A.J. FRUTKIN

When CBS announced earlier this month that it would retain its *Sunday Night at the Movies* franchise, made-fors and theatricals on network television got a much-needed reprieve. Prior to the announcement, speculation even within CBS over whether the network would abandon its movie block underscored the precarious position held by the long-form genre on most prime-time lineups.

Although still a staple of network schedules, the value of telefilms has greatly diminished throughout the past decade, as has that of theatricals. Most industry analysts cite changing technologies as the major cause of the decline. But some television executives blame themselves. Whether they were churning out true crime, women-in-jeopardy or disease-of-the-week movies, programmers now acknowledge they flooded the marketplace with all-too-similar fare. And it backfired.

"As with any business, if something works, you do it again and again, until we were all telling the same story," says Quinn Taylor, senior vp of movies and miniseries at ABC. "As a group, we didn't police ourselves in that regard."

Cable's advent has also impacted the role of the made-fors on network television. With the cost of series production out of the range of most fledgling cablers, longform became a more frugal way to enter the originals business. "Cable became really aggressive with their own movies of the week," says Jeff Gaspin, NBC's top longform executive. "The genre became much more of a commodity on the TV landscape and, consequently, our ability to promote them decreased."

What's more, without the need to draw a network-sized audience, most cable channels discovered they could tackle subject matter from which the broadcast networks increasingly had shied away. "The network TV movie once was a place where the audience could experience good storytelling that explored the human condition," says David Rosemont, a veteran longform producer whose credits include the 2002 TNT film *Door-to-Door*, starring William H. Macy. "In cable, we now have more freedom to do what we used to do on the networks."

If anyone has felt the impact of made-fors' diminished value, it's the suppliers themselves. Whereas a decade ago there were close to 250 suppliers feeding a network ideas, ABC's



CLASSIC: NBC says Oscar-winning *Chicago* is a film viewers won't mind seeing again.

David James/Miramax/ZUMA Press

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Taylor says that number has been cut in half, at least. Among those who have borne the brunt of such cutbacks are producers like Rosemont, who began his made-for career in 1984. "The made-for-TV movie essentially became a second-class citizen on the networks," he says, adding that it was the growing made-for market in cable that saved him.

Equally impacted by cable's rise were theatricals. With pay and basic cable nets putting up big money to secure first broadcast rights to movies, and with films moving from theaters to video and DVD faster than ever before, network premieres increasingly have lost their lustre. What's more, the popularity of video and DVD, combined with pay cable's uninterrupted broadcasts of theatricals, have made the ad-supported networks' broadcasts of those same theatricals anachronistic.

"As a movie lover myself, formatting a theatrical for television often can compromise the integrity of that movie," says Shari Anne Brill, vp/director of programming services at Carat USA. "It's like the difference between a real potato and reconstituted potato flakes."

But even if technology has diluted the value of theatricals to the networks, NBC's Gaspin says there are still titles that work—at the right economics. One of the network's most recent acquisitions was the Oscar-winning musical *Chicago*. "There's no surprise ending. The narrative is not that important. It's a fun, entertaining

movie that we believe you can watch more than once. So, even if you've seen it, you still might watch it again," Gaspin says. "And it's a high-end, upscale title that will attract high-end viewers."

Diminished as their value might be, made-fors continue to work for the networks. CBS drew big numbers this month both for its Hitler biopic and Hallmark Hall of Fame broadcast of John Grisham's *A Painted House*, which got a 12.3/19 share, with a 10 share for viewers 18-49. The network recently announced it signed Mary Tyler Moore to star in the made-for version of Anna Quindlen's best-selling novel *Blessings* next season.

NBC, which also scored this month with its movie about *Three's Company* and Martha Stewart biopic, announced that Kim Delaney (*Philly*) will star next season in the earthquake thriller *10.5* and that Jenny Garth (*Beverly Hills, 90210*) will star in the holiday-themed *Secret Santa*. Meanwhile, ABC is moving forward with a Natalie Wood biopic and, under the Oprah Winfrey Presents banner, a made-for version of author Zora Neale Hurston's *Their Eyes Were Watching God*, with Halle Berry.

If these projects share a common theme, it's their marketability. "You need concepts that promote themselves," says ABC's Taylor. Whether that means biographical films that focus on controversial figures such as Hitler and Martha Stewart, or real-life events like the Pennsylvania coal miners' story, networks are concentrating on the movie-as-event concept. "A project must grab your attention immediately," Taylor says.

NBC's Gaspin agrees, describing the net's earthquake movie *10.5* as a "pre-sold concept" that harkens back to the days of *Towering Inferno* producer Irwin Allen. "You kind of get it without much of an explanation," he explains.

Among the most promotable subjects for TV movies are those which occupy a place in the public's consciousness: news

events. The war in Iraq provided one of the year's most compelling stories with the rescue of Pfc. Jessica Lynch, one of several U.S. soldiers captured by Iraqi forces. Within days of Lynch's rescue, NBC announced plans for a telefilm about the event. "These are titles that the public is predisposed either to watch or not watch," says Gaspin.

The network is so confident about the prospects of the Lynch movie that it is going ahead with plans to film, without yet securing the rights to, Lynch's personal story. Gaspin likened the network's approach to filmmaker Steven Spielberg's treatment of the 1998 movie *Saving Private Ryan*. As *Ryan* focused on soldiers besides the title character, so will the Lynch movie. "This is much more about the ambush and rescue of the 507," Gaspin explains, referring to Lynch's unit. "If we're able to retain the rights to her story, we'll be able to incorporate her personal story into the film. But even without it, it's still one of the greatest rescues in American history."

Before it chased the Lynch story, NBC was pursuing a movie based on the abduction and rescue of Utah teen Elizabeth Smart. Ultimately, however, NBC and other networks passed. ABC's Taylor says the subject matter was just too risky. "It's a compelling story, but the question is, Is it a story that the sales department wants you to tell?"

Real-life kidnapping tales have long provided Hollywood with all of the requisite drama for storytelling. But because Smart's ordeal may also have included sexual abuse and the assault of a minor, the story's subject matter is basically off limits to the networks, Taylor explains. "To make the best movie possible, you don't want to avoid the white elephant in the room," the executive says. "But if Standards and Practices places an advisory on the movie, advertisers will balk, and that creates a domino effect."

Even if a network went ahead with the Smart story, not everyone is convinced it would draw an audience. Some advertisers say that the social and technological transformations that have taken place throughout the TV industry over the past decade have further marginalized such longform subject matter.

"These issues are endlessly explored on daytime talk shows and cable news networks," says John Rash, senior vp/director of broadcast negotiations for Campbell Mithun. Rash points to the investigation into the murder of Laci Peterson, the California mother-to-be whose husband, Scott Peterson, was charged with her murder after her body was recovered last month. "A generation ago, this story would have ended up on the Sunday night movie of the week," says Rash. "But it's now carved over by other entities, making a movie version increasingly irrelevant."

Rash seems more optimistic about the future of theatricals on network TV, noting that high-profile films can still provide networks with a ratings bump, especially during sweeps. "A big movie often displays the rare ability to get the younger demographics to watch network television," he says.

Steve Sternberg, senior vp/director of audience analysis at Magna Global USA, says that as long as original series fail on the networks, the need for theatricals will remain, "wherever the schedule dictates." He adds that made-fors may even have a better chance of survival than theatricals because "people haven't seen them before."

All of which leads most executives to dismiss the notion that made-fors and theatricals on network television are headed for extinction. "I think there will always be the need for a movie, even if it's only three to six times a year," says ABC's Taylor. "The networks still need us either to jump-start a sweeps or bring it home with gusto." ■

A.J. Frutkin is a senior editor for Mediaweek.



PRIVATE LIVES: The rescue of Jessica Lynch will be the subject of a made-for-TV movie.



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Ay, Caramba!



'The Simpsons' heads into its 14th year with no end in sight

BY ALEC FOEGE

A

Jean fondly recalls the moment he first realized that *The Simpsons* was more than just another animated television series. It was in 1989, the same year that Jean, now an executive producer of the show and its head writer, began work as one of the half-hour show's original employees. Jean, who previously wrote for

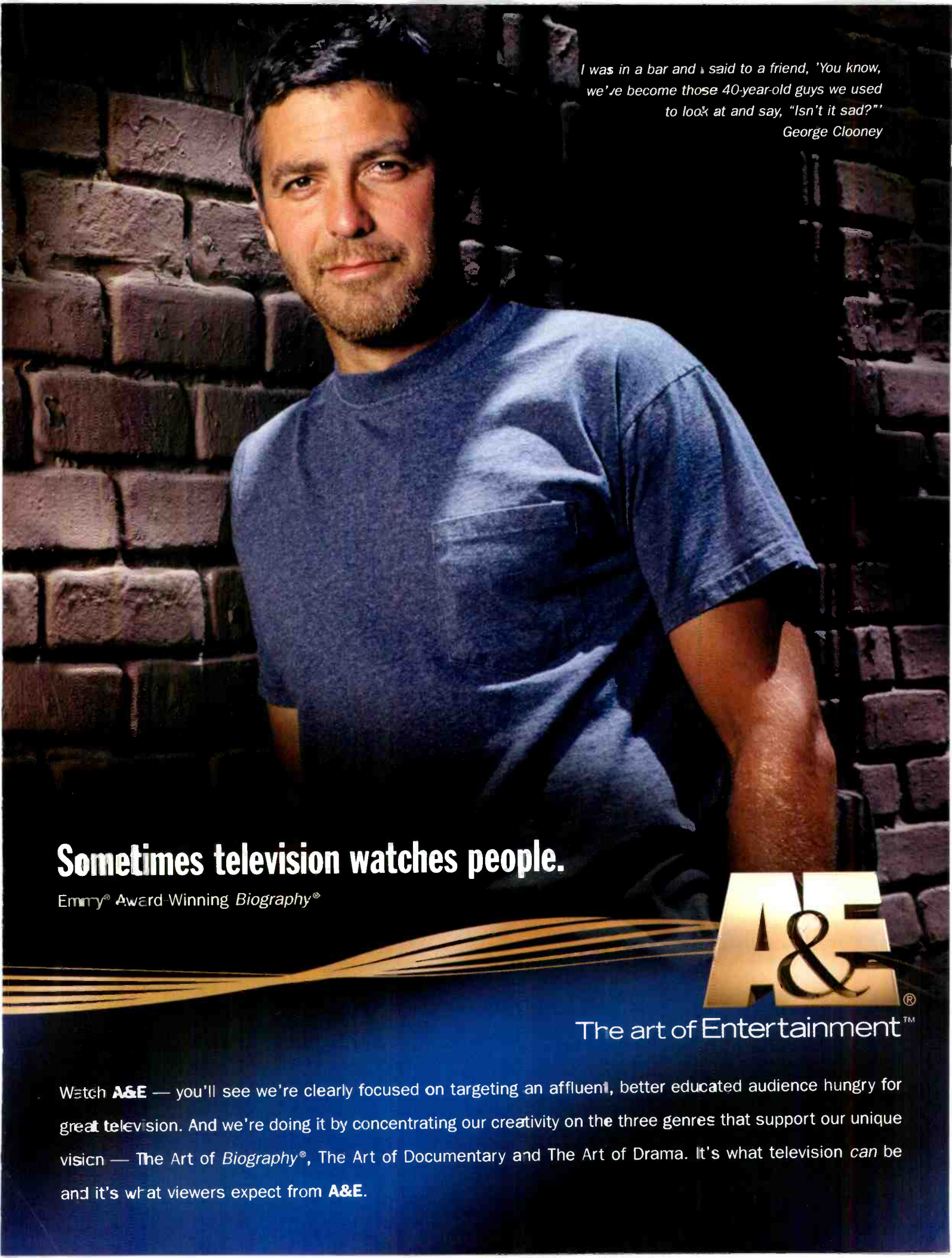
NBC's *Alf*, a prime-time, live-action sitcom with a plush, child-friendly alien as its star, had his epiphany while admiring the plan laid out by *Simpsons* creators Matt Groening and James L. Brooks.

"We never wrote down to children," he says, echoing the founders' philosophy. "As long as it was within reasonable bounds of taste, we figured kids would watch a cartoon, espe-

cially one with a lot of physical humor. We always wanted to make sure we had the adults."

Not that Jean ever believed this strategy guaranteed success. After all, *Alf*, also intent on appealing to adults, went from a Top 10 fixture to getting dropped after just two seasons. "I always had that fear at the beginning with *The Simpsons*," he says. "When a large portion of the audience for a show is children, there's always an added risk. Children are fickle. That's why we have this fanatical devotion to make sure the show is really dense and has a lot to offer adults who watch. We think it through to the nth degree. We rewrite these scripts eight, nine times before they get on the air."

Ay, caramba! Well, at least all that hard work paid off. In February, Bart Simpson and the gang celebrated their 300th episode, and just last month wrapped their 14th season as tele-



I was in a bar and I said to a friend, 'You know, we've become those 40-year-old guys we used to look at and say, "Isn't it sad?"'
George Clooney

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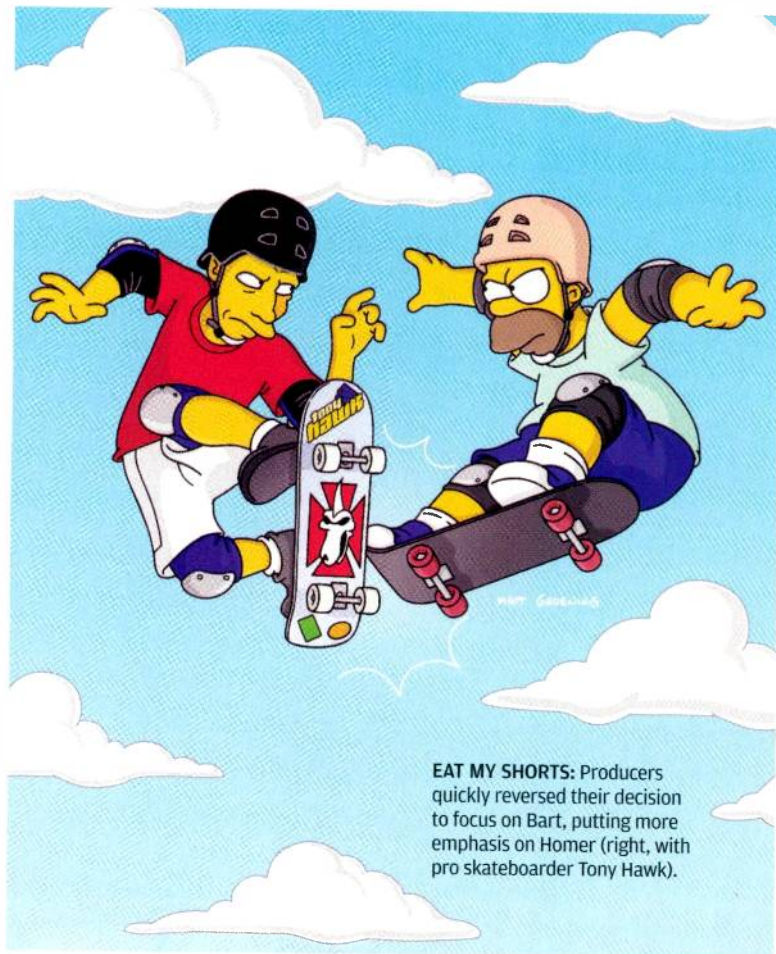


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vision's most beloved—and lucrative—dysfunctional family. The show was recently renewed for two more seasons, taking it through at least May 2005. At that point, *The Simpsons* will be the longest-running situation comedy in TV history, eclipsing *The Adventures of Ozzie & Harriet*, which aired on ABC from 1952 to 1966. In the process, it will have become a bona fide programming juggernaut.

Indeed, over the course of a decade and a half, *The Simpsons*—hatched from cartoonist Groening's doodle-happy, anti-authoritarian head—has ballooned into a \$1 billion prop-



EAT MY SHORTS: Producers quickly reversed their decision to focus on Bart, putting more emphasis on Homer (right, with pro skateboarder Tony Hawk).

erty when factoring in syndication and merchandising revenues. More miraculously, the franchise is still going strong. This past season, *The Simpsons* averaged 14.3 million viewers, according to Nielsen Media Research. It is also one of only three of the top 20 scripted shows from last season that had more viewers this season. On a Sunday in May, a *Simpsons* rerun got a higher rating than the new episode it followed. No wonder Fox gives the edgy, satiric show an inordinate amount of creative leeway.

It helps that *The Simpsons* delivers its weekly helping of humor for about half the cost of NBC's *Friends*. The series' six voice actors—Nancy Cartwright, Dan Castellaneta, Yeardley Smith, Julie Kavner, Harry Shearer and Hank Azaria—won new contracts in 2001, paying each \$100,000 per episode, amounting to \$2.2 million per year. "The greatest thing about doing animation is, obviously, your characters remain ageless, and they don't start to scream and shout for more demands

or get movie roles," says Laura Caraccioli-Davis, a vp at Starcom MediaVest Group's SMG Entertainment, who pairs skittish advertisers with entertainment projects. "Never mind the fact that it's helped define pop culture."

A fact upon which Fox has happily capitalized. "Besides the obvious financial benefits to the studio and network, *The Simpsons* was the series that really branded Fox," says Sandy Grushow, chairman of Fox's Television Entertainment Group. "More than any other show on the network, *The Simpsons* speaks to who we are as a creative outlet and a company."

Fox surprised the industry by winning the coveted 18-49 demographic during the February sweeps, but it did so largely on the strength of *Joe Millionaire* and *American Idol*, reality programs that share little in spirit with *The Simpsons*. Then again, *The Simpsons* has consistently dominated the key, 18-49 age group on Sunday night for years. (Remarkably, when Fox announced its fall lineup, the schedule featured four new comedies and no new reality programs.)

Of course, *The Simpsons* has something that no reality show has yet offered: staying power. Sure, it's a little easier when your cast members never age, but the show's momentum is undeniable. "The fact that the show even grew this year over last year in the 18-49 demo is a testament to how special this franchise is," says Grushow. "It shows you how much fuel there still is in the tank."

A Unique Property

From the beginning, *The Simpsons* was far from ordinary. As legend has it, Jim Brooks approached Matt Groening in the mid-80s to do some animated shorts for *The Tracey Ullman Show* based on his "Life in Hell" comic strip, which still runs in alternative papers like *The Village Voice* and *LA Weekly*. Groening, wary of losing ownership of his existing characters, sketched out a nuclear family loosely based on his own (Groening's real parents are even named Homer and Marge) while waiting for their first meeting. It would be four more years before Brooks, a sitcom legend best-known for creating *The Mary Tyler Moore Show*, decided to expand it to the half-hour format.

Beginning with the first episode, a 1989 Christmas special, *The Simpsons* hit an out-of-the-park home run, instantly becoming the most watched program in Fox's history. "I always thought *The Simpsons* would be a huge hit," Groening recently told a reporter for the Copley News Service, "because I always kept in mind what it was like to be a kid....A show like this would have made me deliriously happy in those days."

Despite its early success, it has spawned surprisingly few imitators, the most noteworthy being *King of the Hill* and *South Park*, neither of which ever achieved *The Simpsons*' mass reach. One reason is high start-up costs. "To get an animated show going, you have to shoot five minutes and then say to the network, 'We want 10 or 15 million dollars to do the first 13,'" says Al Jean. "They prefer to shoot just a pilot, test it, and then put it on the air."

Fortunately for *The Simpsons*, the team had years to hone its characters outside the media spotlight. It also hit the ground with a few fail-safes in place. For one, from the very first episode it acted like a live-action sitcom, using a team of writers to generate scripts and employing a show runner to keep things moving and vital. Today the show employs at least 20 writers at any given time. And a cast of more than 50 characters pretty much ensured the show would never run out of storylines.

Another not-so-secret weapon is the show's deft use of celebrity guest voiceovers as a promotional device. The tradi-



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tion began innocently enough, with uncredited appearances by friends of the creators, including Albert Brooks and Penny Marshall. Later appearances by Tony Bennett and Aerosmith, both gearing up for comebacks, made lending one's voice and image to the program the equivalent of spoofing yourself on *Saturday Night Live*. "It allows them to create this PR overlay that keeps the show very fresh and relevant," says Caraccioli-Davis.

Over 14 seasons, *The Simpsons* has featured more than 250 celebrities voicing characters based on themselves, including Michael Jackson, Andre Agassi, Buzz Aldrin, Mel Gibson, Dr. Stephen Hawking, The Who, Mick Jagger and Keith Richards, cult actor Steve Buscemi and even Fox's chairman, Rupert Murdoch, who was portrayed lordling over an executive team of robots. This past March, in a world-class coup, the show bagged British Prime Minister Tony Blair just as his approval rating was plummeting over his stance on war in Iraq. Asked why he wanted to appear on the show, Blair reportedly said, "I just want to do one thing that will impress my kids."

Actual adults seem equally awed. The show's relentless mocking of well-known name brands and capitalist culture as a whole has somehow endeared it to the advertising community. "They make fun of us all the time," says SMG's Caraccioli-Davis. "They make fun of marketing, in general. But then I think it's kind of cool. If you got skewered by *The Simpsons*, that means you're part of pop culture and it means enough people are aware of your brand and your brand's situation that you can tell a funny joke."

Even as a merchandising entity, *The Simpsons* has broken the mold. Because the show itself appeals to so many different age groups and demographics, it allows for marketing opportunities unavailable to few other brands. A recent example is a three-month campaign with Burger King last fall, marking the longest period the fast-food chain had promoted with any property.

Five years ago, the network relaunched *The Simpsons*' merchandising line, which includes toys, apparel and gift items. It is currently more profitable than it has ever been. While there are no *Simpsons* theme parks, the show currently has relationships with more than 500 licensees worldwide. According to Peter Byrne, the Fox executive vp in charge of *Simpsons* merchandising, that allows for a level of depth and breadth unequaled by other properties. "We've just taken *The Simpsons* into the pet toy category, but we've done it as a whole category statement," says Byrne. A recent fave is a dog chew shaped to look like Grandpa Simpson's dentures. Talk about family values.

Byrne says his goal is to keep "building on the true equity of the show, which is constantly fresh and innovative."

A Promising Future

In recent years, observers have hotly debated whether the show still lives up to its reputation or if it has lost its goofy soul in embracing the mainstream. "*The Simpsons* no longer marks the elevation of the sitcom formula to its highest form," wrote Chris Suellentrop in the online magazine *Slate* last February. "These days it's closer to *It's Garry Shandling's Show*—a very good, self-conscious parody of a sitcom, and itself. Episodes

that once would have ended with Homer and Marge bicycling into the sunset—perhaps while Bart gagged in the background—now end with Homer blowing a tranquilizer dart into Marge's neck."

Another press wag complained that the show no longer has the ability to annoy social conservatives; in fact, many Christian groups now praise the show for its support of the nuclear family—with a dad who works at nuclear plant, no less.

On the other hand, few deny the show has had creative missteps. After the first season, in an effort to capitalize on the cult of Bart and his wonderfully evocative catchphrases ("Kowabunga!" and "Eat my shorts," to name two), the writers began making the eternal 10-year-old the star of more episodes—and made *The Simpsons* seem a lot more like a children's show. The ratings began faltering and the course was quickly corrected. These days, Homer, America's favorite Duff Beer-swilling everyman, is more likely to be the focus, attracting adults and kids alike.

Though *Simpsons* classics—like the November 1991 episode in which Lisa develops a crush on her teacher, played by Dustin Hoffman, or the October 1992 gem in which Homer starts his own religion and God makes a cameo—continue to be lionized by fans, the show's creators take pride in recent installments, too, particularly those with up-to-the-minute relevance. Al Jean cites a recent show in which Krusty the Clown ran for Congress as a Republican. "Although," Jean adds, "we also showed Dracula as a member of the Republican party."

The show's long production cycle—each episode takes about 11 months to prepare, including a trip to South Korea, where the final digital animation is completed—means the creative team must resist being too topical. In an early episode, a reference to the Soviet Union was cut at the last minute because of the fall of the Berlin Wall.

A generation later, *The Simpsons* shows few signs of flagging. Fox's Grushow expresses hope that the series will last at least 20 years. In lean years at Fox, *The Simpsons* has provided an anchor for the network.

"I think they'd really be lost without them,"

says Caraccioli-Davis.

More importantly, the series has served as a hit-making launch pad for Fox series such as *King of the Hill* and *Malcolm in the Middle*, each of which got its start following *The Simpsons*. Even in a post-millennial, so-called irony-free age in which sarcasm seems less fashionable, the show provides welcome relief for scores of fans. "People looking for satire of the situation today turn to us because there aren't that many alternatives," Al Jean explains. And now, *Simpsons* fans can get their fix anytime, with the release on DVD of the show's first two seasons. (Season Three arrives on DVD this July).

Don't worry: One of the biggest money-makers in TV history won't be getting the big head anytime soon. After *Will & Grace* became a hit, NBC gave the show's stars Porsche Boxsters. After *The Simpsons* became a hit, Fox gave its actors bowling balls.

Behind all the profits, you see, *The Simpsons* is made for love. "If the cast was willing, and if Jim and the writers felt that the show was still generating ideas that we wanted to do," says Jean, "I really can't see the end exactly." ■

Alec Foege is a freelance writer and frequent contributor to Mediaweek.

STAR TURN:
Keith Richards is one of more than 250 celebs to have guested on the show.



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RACY FRIENDS: Six Manhattan singles get cozy on ABC's *Coupling*.

New set of friends

Among the derivative sitcoms and numerous cop shows are a smattering of newcomers with breakout potential BY ERIC SCHMUCKLER

Perhaps you'd like to find out what you just bought. The prime-time upfront was largely wrapped last week in a five-day frenzy, and some \$9 billion went down before hardly anyone screened a pilot. Programming specialists at media agencies warn that they were forced to make snap judgments based on a few minutes of clips before estimating audience shares. Who said cable was the commodity? But we digress. The TV season just ended was one of seismic shifts: Four of the six networks saw double-digit changes in viewers 12-34—with ABC and the WB on the plus side, NBC and UPN on the downswing—portending a vastly reordered TV landscape. Surprisingly, the six nets gained a tick in this hard-to-please demo, while losing the customary 3 percent in adults 18-49 and 4 percent in 50-plus.

Meanwhile, the nets proudly displayed their latest batch of derivative sitcoms and umpteen cop shows. It would be too tedious for words to call this an uninspired batch of shows with no clear breakout hits. And it would be, well, a bit harsh. People are looking forward to NBC's *Coupling*, CBS' *Two and a Half Men*, ABC's *Karen Sisco*, Fox's *The O.C.*, WB's *Tarzan and Jane* and UPN's *All of Us*, among others. Not to mention a new *American Idol* and an all-star *Survivor*, another hellacious day of 24, and the long goodbye of *Friends*. So don't fill your dance card with *Trading Spaces* and *Law & Order* repeats just yet.

NBC

The longtime leader in demos, NBC saw its lead shrink yet again this season as its adults 18-49 rating fell 13 percent and two share points. Yes, the post-Olympic hangover really hurts, but so does the decline of veteran hits *Frasier*, *West Wing*, *Will & Grace* and *E.R.* Three iterations of *Law & Order* and a little help from *Fear Factor*—prime time's most reviled show, and that's saying something—helped keep NBC afloat. While analysts and rivals give mixed grades to the network's new lineup, there are bright spots Tuesday and Sunday.

NBC bids to boost Monday at 9 with a flashy new drama, *Las Vegas*, starring James Caan. Clearly the network hopes some of the young men watching *Fear Factor* at 8 will stick around, but most observers label this show a mistake, and the news division is already eyeing the slot for *Dateline*. But Steve Sternberg, senior vp at Magna Global USA, thinks the public's fascination with behind-the-scenes Vegas gives it a shot: "It'll be younger than CBS' comedies and beat [Fox's] *Skin*, which is where it needs to be."

Tuesday remains a comedy graveyard for NBC with *Whoopi* at 8. Widely considered the worst new show of the season, Whoopi Goldberg's sitcom looks to be this year's *Emeril*. There ought to be a law against giving a network series to an erstwhile "center square." (Please, write your congressman.) At 8:30 comes *Happy Family*, with John Larroquette and Christine Baranski as wannabe empty nesters. The clips had some laughs, but insiders acknowledge the show will skew old and rivals say Larroquette, who hasn't scored since *Night Court*, leaves viewers cold.

At 9, *Frasier* is running on fumes—its former 15 share could be down to a 12 against the comedy juggernaut that is ABC's *According to Jim*. Relocating *Law & Order: Special Victims Unit* to 10 from Friday is a "terrific move," says Jordan Breslow, Mediacom's manager of national broadcast research. "I could definitely see it hurting *NYPD Blue*."

Gains on Tuesday, a higher-revenue night, should more than offset Friday losses from this move. Wednesday's schedule remains the same, though *West Wing* fans dread a Sorkin-less version, and no one expects a ratings bump.

On Thursday, in the last season NBC can expect to make hay with *Friends*, observers worry the show will be stretched thin with just 18 original episodes before its boffo finale. High hopes are pinned on 9:30 entrant *Coupling*, which features six randy Manhattan singletons. Most like it well enough, but the show's explicit nature could be tough for

advertisers. One NBC-er calls *Coupling* an "acquired taste—that's why we brought back *Good Morning, Miami*." As for the rest of the night, *Scrubs* may be maxed out, *Will & Grace* continues to decline and, ominously, some *E.R.* repeats have been squashed by *Without a Trace*. Unless NBC pulls a rabbit out of its hat with *Coupling*, this is Must-See Thursday's last hurrah.

NBC may have punted Friday, a night it has owned, by moving *Law & Order: SVU*. At 8, *Miss Match*, starring Alicia Silverstone, will have a tough time holding *Providence*'s view-

MONDAY NIGHT MATCHUPS / 9 PM

What to do when the competition is *Monday Night Football* on ABC and blockbuster sitcom *Everybody Loves Raymond* on CBS? If you're NBC and Fox, you go back to the drama drawing board with big-screen star James Caan in NBC's *Las Vegas* rolling the dice opposite *Skin*, Fox's tale of two young lovers and their feuding families set against the backdrop of California's adult film industry. With both shows leading out of reality (*Las Vegas* out of *Fear Factor*, *Skin* out of the second incarnation of *Joe Millionaire*) and both in search of audience leftovers, you could say they are on equal footing. Even if red-hot *Joe Millionaire* does bring more viewers to *Skin*—a



NBC *Las Vegas*

FOX *Skin*



definite possibility given the ratings this season—the familiarity of current 9 o'clock NBC offering *Third Watch* means fans seeking action/adventure might find their tale of a *Las Vegas* surveillance team more appealing. *Skin*'s biggest problem is Middle America. Are audiences really ready for a drama in which one of the lead characters is a pornographic movie producer? And, is a serious drama coming out of the light-hearted *Joe Millionaire* really the best programming option? Of course, if it's warm and fuzzy family dramas you seek, there's always sophomore *Everwood* on the WB. That's the real drama to keep an eye on in this hour next season.—Marc Berman

ers, though it does appeal to young women. "It's light entertainment," offers John Rash, senior vp at Campbell Mithun, likening the newcomer to *The Love Boat*. At 10, critics' darling *Boomtown* will be lucky to pull a *Homicide*-type number versus CBS' intriguing *The Handler*.

Sunday's appealing *American Dreams* hasn't taken off here and faces stiffer competition from dramas on CBS and ABC. Analysts suggest having it lead off Wednesday or Friday. At 10 comes *The Lyon's Den*, a Rob Lowe legal drama that echoes his *West Wing* character. While feelings about the show are mixed, it should—with the benefit of a better lead-in—finish off ABC's re-relocated *The Practice*.

ABC

ABC saw a ratings bounce this season—up 6 percent in adults 18-49 and 15 percent in 18-34—thanks to a bunch of reality

TUESDAY NIGHT MATCHUPS / 8 PM

The good news for both sitcoms, at least initially, is the absence of Fox mega-hit *American Idol*, which won't be back in the hour until midseason. With less competition (Fox clone *American Junior* won't match its predecessor; CBS' *JAG* has been replaced by unproven spin-off drama *NCIS*), chances of sampling for Whoopi Goldberg's new comedy, *Whoopi*, looks like a sure thing. But can the multi-talented comedienne compete opposite a second season of John Ritter and Katey Sagal in *8 Simple Rules*, or will Whoopi be itching for her center square back on *Hollywood Squares*? Of the two options, consider the game show circuit more likely. In a time peri-



NBC Whoopi

believe the new guy, Bob, will stop the bleeding. That might help *Karen Sisco*, a good-looking character drama about a female U.S. Marshal that will struggle to find a foothold against *Law & Order*.

Big and noisy is how ABC describes *Threat Matrix*, its Thursday-at-8 drama about high-tech antiterrorism squads. Though more promising than last year's *MIA Dinotopia*, analysts wonder whether the newcomer will get sampled. "*Threat Matrix* has no chance in the world on Thursday," Breslow predicts.

At 9 is ABC's reality wheel, starting with *Extreme Makeover*, another improvement in a tough slot. ABC entertainment president Susan Lyne says the net will only do a reality show that "fits our brand." Since that genre encompasses *Makeover* and *Celebrity Mole* but not *All American Girl*, it seems ABC's "brand" means anything over a 3 rating. With *Primetime Thursday* at 10, analysts complain the night lacks audience flow.

On Friday, ABC attempts to resurrect its TGIF glory, but with less of that icky kid stuff. Lead-off *George Lopez* more than held its own on Wednesday and offers "a broadly accessible entry point," says Rash. But *Back to Kansas*, with Breckin Meyer, at 8:30, is considered condescending and one of the new season's worst. (For this show, ABC knocked out its Kevin Hart project at the last second, after flying cast members to New York for the upfront.) At 9 comes *Hope & Faith*, with Kelly Ripa and Faith Ford waxing *Laverne & Shirley*-esque. Ripa will promote the show relentlessly during her daytime gig with *Reege*, so it ought to open decently. "Broad works on Friday," avers a programmer. *Life With Bonnie* returns at 9:30.

Although ratings were meager this season, it put a dent in *Frasier*'s female audience. Insiders cite "moments of brilliance," but expectations are low. If a couple of comedies crater, look for *America's Funniest Home Videos* to pop up. "Reestablishing TGIF is a sound strategy, but not all of these programs will work," says Rash.

Analysts endorse moving *Wonderful World of Disney* to Saturday and consider *L.A. Dragnet* at 10 a throwaway. On

od where laughs don't register on NBC (remember *In-Laws*, *Emeril* and *The Michael Richards Show*?), the familiarity of *8 Simple Rules* will rule over the strain (and subsequent pain) of *Whoopi*. Clips screened at the recent upfront were admittedly just a sampling, but what little we saw would make even a diehard Whoopi fan grab the remote. In other words: John and Katey, relax. You have nothing to worry about till *American Idol* returns to the scene. Whoopi headlining her own sitcom is not unprecedented; in 1990, she starred in the failed CBS comedy *Baghdad Café*, which sounds awfully familiar to her new hotel-based half hour.—MB

ABC 8 Simple Rules



shows the network has largely disavowed. Insiders see an upside on Thursday through Sunday, but observers gave ABC's new lineup their lowest marks. "To quote one of their shows, their schedule really needs an 'extreme makeover,'" says Shari Anne Brill, vp/director of programming at Carat.

Sternberg is slightly more sanguine: "They're going to do better in some time periods—the Monday movie, Wednesday at 10, Thursday at 9. They may be stable from last year, but their ratings were so low, what does that mean?"

Monday Night Football will be paired with newsmagazine *Primetime Monday*, then give way to a movie in January. Tuesday was ABC's bright spot this season, thanks to John Ritter in *8 Simple Rules* and the surprising *According to Jim*. But Ritter got hammered by *American Idol*, and rivals smell blood: "They call that a hit? It's an 8 share," one scoffs. Analysts agree: "I like *8 Simple Rules*, but I don't think it's bouncing back," says Breslow.

At 8:30, *I'm With Her*, about an ordinary guy living with a movie star, is a decent enough lead-out in an undemanding time slot, while *Jim* will continue to give *Frasier* a hard time at 9. At 10, insiders admit that aging *NYPD Blue* versus *Law & Order: SVU* is "scary."

On Wednesday at 8:30 comes *It's All Relative*, a *Birdcage*-like comedy with two gay dads as in-laws to an Archie Bunker-style couple. The show doesn't really match the family comedy of its lead-in, *My Wife and Kids*, but may do passably until *Idol* returns. At 9, *The Bachelor* declined 20-plus percent this spring, though analysts blame an unsympathetic lead and



HEAD HONCHO: Joe Pantoliano, formerly of *The Sopranos*, moves to the other side of the law overseeing young FBI undercover agents in CBS' *The Handler*.

The Handler: Cliff Lipson/CBS; Whoopi: Michael Varish; 8 Rules: Craig Sjodin

A woman with dark hair and bangs, wearing a white bathrobe, stands against a dark background. She is holding a Reader's Digest magazine in front of her. The magazine cover features the text 'Hidden Damage in Your Home', 'Reader's Digest', 'Easy Ways to Cut Bills', and 'Stress'.

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Source: Fall '02 MRI-Involvement Index

WEDNESDAY NIGHT MATCHUPS / 9 PM

Considered on-the-fence just two weeks ago, not only was moderately rated WB drama *Angel* renewed, chances are that more viewers will tune in next season, thanks to the show's relocated *Smallville* lead-in. With parent show *Buffy, the Vampire Slayer* now history, only one established vampire in prime time is also a good thing. Opposite *Angel*, out of *Enterprise* (which is expected to be retooled next season) and in search of the same young viewers, UPN will counter with *Jake 2.0*, a new drama about a computer technician who is accidentally transformed into a secret agent for the National Security Agency. In a time period occupied



WB Angel

UPN Jake 2.0



by ABC's *The Bachelor*, NBC's *The West Wing*, and comedies on CBS (*King of Queens*, *The Stones*) and Fox (*Bernie Mac*, *Cedric the Entertainer Presents*), it's the battle of science fiction on UPN and the WB. With *Smallville* potentially cutting into *Enterprise*, less viewers leading into *Jake 2.0* will only hinder the unproven, long-shot vehicle. Although *Angel* isn't a mass hit, and never has been, the good-guy vampire should have no trouble taking a bite out of the audience for the gimmicky looking *Jake 2.0*. If former time period occupants *The Twilight Zone* and *Special Unit 2* couldn't find an audience on UPN, why will *Jake 2.0*? Relax *Buffy* fans—not only is *Angel* back, he could be stronger than ever.—MB

WEDNESDAY NIGHT MATCHUPS / 10 PM

With NBC's *Law & Order* the show to beat, or at least compete with, it's back to the drawing board for the other nets. Instead of doctors (short-lived dramas *MDs* and *Presidio Med* didn't make it last fall), we'll see stylish detective Karen Sisco (Carla Gugino) on ABC opposite middle-aged, potbellied brothers Randy Quaid, John Carroll Lynch and Brian Haley on new CBS David E. Kelley drama *The Brotherhood of Poland, N.H.* In the looks and lead-in departments, ABC has the advantage with *The Bachelor* at 9 o'clock, expected to trounce CBS' revamped combination of *King of Queens* and new sitcom *The Stones*. Even so, and



ABC Karen Sisco

CBS Brotherhood of Poland, NH



despite a less-than-stellar track record (including two-episode dud *girls club* on Fox last fall), Kelley could pull a second place upset. His former CBS drama, *Chicago Hope*, managed to survive opposite *Law & Order* for two seasons (1997-99). His brand of storytelling fits well with the average age of CBS' audience (51). And, the former success, albeit modest, of another of signature Kelley series, CBS' *Picket Fences*, means Emmy could come calling. While *Karen Sisco* is based on the character portrayed by Jennifer Lopez in the 1998 theatrical *Out of Sight*, Carla Gugino is no J. Lo. And she doesn't have the advantage of David E. Kelley writing her scripts.—MB

Sunday, ABC believes its 8 o'clock rookie *10-8* will help *Alias* at 9. A light, buddy-cop drama in the *CHiPs* vein, observers turn their thumbs down. "Just horrible," says Breslow. "If you want a drama here, you go to *Cold Case*." Wouldn't *Threat Matrix* fit better with *Alias*? "Too intense," says an ABC-er. "You'd get a headache."

Analysts don't expect a lot more from *Alias*, that much-hyped, confusing spy show, but the net points to a 9 percent bump since January. *The Practice* at 10 was considered damaged goods even before word last week that Dylan McDermott and Lara Flynn Boyle, among others, are leaving. Now it looks deadlier than a dodo.

CBS

In a year of wild swings, CBS' ratings were essentially flat—down a bit in younger viewers, up a hair in older segments, which was good enough to close the gap with NBC. Having shored up Monday and Thursday this season, CBS entertainment president Nancy Tellem looks for upside on Wednesday and Friday. Analysts generally praised the schedule, with the marked exception of Wednesday, which one analyst called "a disaster area."

Leading Monday with *Yes, Dear* is a low-risk move, and most endorse 9:30 newcomer *Two and a Half Men*, starring Charlie Sheen and Jon Cryer as mismatched brothers raising a kid. Insiders call this one a no-brainer. The show is exquisitely hammocked and CBS chairman Les Moonves even hints it could someday step in for *Everybody Loves Raymond*. Rash wonders if the leads are reliable enough for female viewers, however, and skeptics say that when Charlie Sheen is your go-to comedy guy, keep your fingers crossed.

Tuesday's *JAG* spinoff *Navy CIS* ought to blend in smoothly at 8, though with Mark Harmon in the lead, it won't attract any more younger viewers than its forebear.

Wednesday has long been a trouble spot for CBS, and insiders acknowledge this revamped night is a gamble and lacks flow. While the net toyed with four comedies here, it decided to lead with *60 Minutes II*, followed by the relocated *King of Queens* at 9. That move potentially damages a show touted as the logical successor to *Raymond*. Moonves wants proof: "We'll see if [King] can anchor that time period," he says. Observes Rash, "It probably helps Wednesday more than it hurts Monday, but it may keep the show from achieving near-*Raymond* status."

Breslow is more blunt: "They're going to kill off *King of Queens*. This has got to add five years to its median age." Analysts were

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not at all ambivalent about leadout *The Stones*, a divorce comedy with Robert Klein and Judith Light that is expected to be one of the first cancellations of the season.

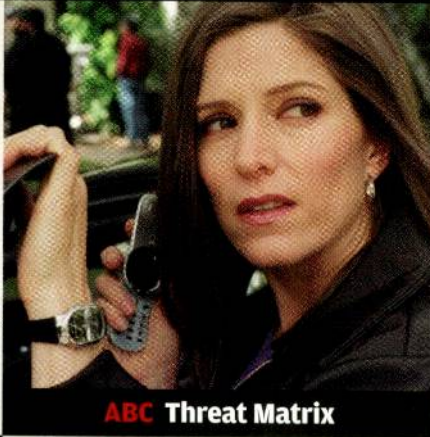
At 10, CBS strikes a blow for fat, old white guys with its Randy Quaid-led *The Brotherhood of Poland, N.H.* Exactly what audience does CBS expect for this quirky David E. Kelley drama? "People who aren't watching *Law & Order!*" insiders say in unison—or, women 35-plus and the *Picket Fences* crowd,

Case at 8, wherein a female detective cracks unsolved crimes. Tonally, it seems wrong for CBS' traditionally female, warm-and-fuzzy Sunday. The net did consider *Joan of Arcadia* for this slot, but ultimately put its faith in über-producer Jerry Bruckheimer.

Moonves dubs *Cold Case* "a modern-day *Murder She Wrote.*" The move will alter CBS' ailing Sunday movie, formerly a female franchise. "*Cold Case* expands the range of movies they can show and gives them a hot property to promote in their NFL coverage," notes Rash.

THURSDAY NIGHT MATCHUPS / 8 PM

Opposite killer competition—the final season of NBC's *Friends* and CBS' still-top 10 *Survivor*—the name of the game is survival. It's all about fighting for the leftovers, and keeping the audience intact until *Friends* ends next spring. On that note, and with the bar for success obviously limited, ABC and Fox have scheduled action-oriented dramas in the difficult Thursday 8 o'clock hour. ABC's *Threat Matrix* will focus on an elite task force charged with protecting the nation, while a recent college graduate working nights at the New York City morgue (*Buffy*'s Eliza Dushku) hears future murder victims asking for help on Fox's *Tru Calling*. The networks are on equal footing.



ABC *Threat Matrix*

FOX *Tru Calling*



Neither has had a successful series in this time period in years (ABC's last hit was sitcom *Mork & Mindy* in 1981; Fox's was drama *New York Undercover* in the mid-90s). Both avoided programming aggressively here last fall (ABC ran repeats of cable drama *Monk*; Fox scheduled various "B"-level programming options) and both have vowed to be patient next season. If the recent upfront presentations mean anything, the buzz generated by *Tru Calling* could give the former *Buffy* star a minor advantage over *Threat Matrix*. In a time period this competitive, however, patience—and plenty of it—will be required for both shows to make it past midseason.—MB

anyway. "I like the show, but this isn't the best place for it with no lead-in," says an analyst.

Observers like CBS' chances on Friday, with ol' reliable *JAG* as a tent pole at 9. Leading off the night is *Joan of Arcadia*, a family drama starring Joe Mantegna as a man whose teenage daughter talks to the Almighty. Although Rash wonders if this is "a heavy concept for an escapist time period," most analysts are believers, figuring the show will scoop up older *Providence* viewers and end in a dead heat with NBC's *Miss Match* in adults 18-49.

Ditto for *The Handler*, wherein Joe Pantoliano oversees young FBI undercover agents in a nice balance of young leads and "Joey Pants" charisma. CBS was delighted when NBC moved *Law & Order: SVU* off this night, and if either new drama clicks, the network will take Friday away from NBC. Saturday is arguably bolstered by the addition of *Hack* at 9, while *The District* at 10 is expected to make mincemeat of ABC's retitled *L.A. Dragnet*.

On Sunday, observers are scratching their heads over *Cold*

FOX

After a rotten fall, Fox put together a fantastic '03 with help from twin phenomena *Joe Millionaire* and *American Idol*. Up 5 percent for the season in adults 18-49, the network cut NBC's lead from 30 percent to 7 percent—before last week's three-night *Idol* blowout. Fox TV chairman Sandy Grushow is brazenly gunning for the top spot: "We have upside all over our schedule," he says. "Where's NBC's upside?"

Analysts were largely impressed by the net's new lineup. "Fox is in a lot better shape than people think," says Sternberg. "They say, 'Where would they be without *Idol*?' But the fact is, *Idol* will be a major hit for them for years." Yet question marks loom on Monday, Thursday and Friday.

Monday leads off with a new installment of *Joe Millionaire*, details of which are under wraps. Buyers have given Fox a pass here; insiders would be happy to do half the original's number. Brill needs convincing: "I don't know what's up their sleeve, but I don't think lightning strikes twice." In January, the time period gets *Wonderfalls*, an ultra-quirky dramedy about a twentysomething girl who talks to inanimate objects and helps people.

At 9 this fall, Fox will show *Skin*, a porn-industry melodrama with a Romeo-and-Juliet overlay from producer Jerry Bruckheimer (again), starring Ron Silver. Buyers seem to prefer it to NBC's *Las Vegas*, but don't expect big things since the show may skew old and Ron Silver is not a Fox-type star. Veteran *Boston Public* didn't get this plum slot because Fox wants fresh legs here.

On Tuesday, *American Juniors* (or *Idol*, teen division) will keep the time period warm. "This time, the parents will be the stars, and they're worse than Simon," says Breslow. At 9, the wicked cool *24* has joined prime time's elite.

Wednesday opens with the amazingly resilient *That '70s Show*, whose performance Breslow partly credits to early tuning in for *Idol*'s results at 8:30. That slot now goes to *A Minute With Stan Hooper*, with Norm Macdonald as a TV commentator who moves to Wisconsin and finds wacky locals. Using Macdonald as a foil, à la *Neuhart*, Fox is banking on the sarcastic star's appeal to young men; analysts found the show unremarkable. *Idol*-enhanced *Bernie Mac* reassumes the comic's rightful 9 o'clock berth, followed by the eminently compatible *Cedric the Entertainer Presents*.

Fox gambles big on former throwaway Thursday with a pair of female-skewing dramas for those too young for *Friends*. *Tru Calling* at 8 has *Buffy* alum Eliza Dushku as a morgue intern who relives days and prevents crimes—call it *Minority Report* meets *Groundhog Day*, but in a good way. At 9, *The O.C.*



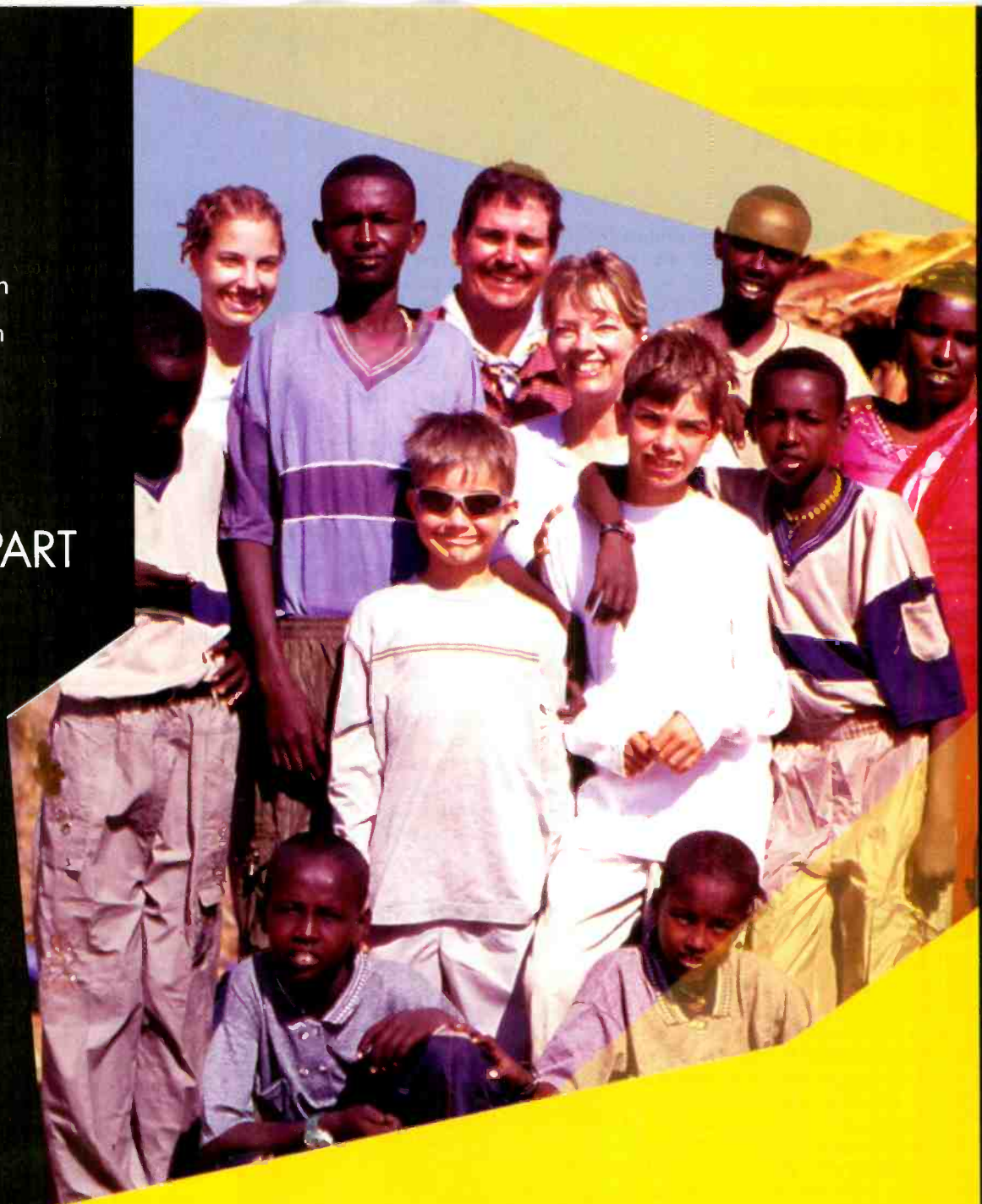
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looks like "Orange County, 90210." Most analysts believe Fox might make some waves here. "Targeting teens on Thursday is a sound strategy," says Rash. One Foxer vows patience and says the net will only look at persons 12-34 ratings.

On Friday, two-month wonder *Wanda* is being asked to lead the night, though observers view her as a star in search of a show. Analysts split on 8:30's *Luis*, about a doughnut man in Spanish Harlem—some thought the show had heart, others found it too broadly ethnic.

Boston Public finally gets a 9 o'clock slot, but on a tougher night. Insiders note the show held up versus *Fear Factor*, if it brings most of its 10 share, Fox is way ahead. Brill doubts this is an appointment show, but thinks it ought to do better than *John Doe*, and Rash is glad Fox is no longer chasing sci-fi on Friday. Says Grushow, "Everyone's throwing everything up in the air on Friday, and we're coming in with a well-established show and relatively established show."

On Sunday, Fox relegates midseason keeper *Oliver Beene* to an oft-preempted slot at 7 while launching two more off-beat family comedies. *The Ortegas*, hammocked at 8:30, has a young man hosting a cable talk show in his backyard studio; his family, led by Cheech Marin, play sidekicks in a mix of comedy, talk show and improv. Most observers were amused by the premise (based on a British hit) but want to see some episodes. Less intriguing was *Arrested Development* at 9:30, featuring a kooky rich family in a shady business; analysts look to *Cracking Up*, a back-up show starring *SNL* alum Molly Shannon.



LOVE AND WAR: Kelly Ripa and Faith Ford star in ABC's *Hope and Faith*, about a former soap opera diva who leaves Hollywood to live with her suburban sister.

WB

Hats off, say buyers, to a network that knows what it's about. With a relentless focus on young adults, WB has grown 11 percent demo-wise and launched at least one successful series for six years running. What's more, the netlet may finally crack the code in comedy. Analysts say the new lineup looks typically strong.

Having finally fixed Monday with *Everwood*, WB smartly splits its Tuesday aces. Everyone approves of moving *Smallville* to lead off Wednesday—Sternberg says shifting it away from 24 may help it take the time period in adults 18-34—and most believe *Angel* to be a compatible "mythology show" lead-out that may well gain disenfranchised *Buffy* viewers by adding a few of those characters.

Tuesday at 9 is more dubious, as the net follows the delightful *Gilmore Girls* with *Fearless*—Rachel Lee Cook stars as a young FBI agent born without the gene for fear. A Jerry Bruckheimer cop show seems all wrong for this time period and this network. "It's their only show that doesn't fit," says Brill. "It's so dark, it's like another *Birds of Prey*. We could see a midseason correction once the *Gilmore Girls* spin-off is ready." WB entertainment president Jordan Levin insists *Fearless* has "younger female appeal—women love [the heroine's] strength—which makes it compatible with *Gilmore Girls*."

WB tries something fresh in its Thursday black hole with Steve Harvey's *Big Time*, a kind of *Kids Say the Darndest Things* meets "Stupid Human Tricks," with Harvey quite personable in the Cosby role.

The *Jamie Kennedy Experiment* returns at 8:30 after the star's successful film foray, *Malibu's Most Wanted*. While no one expects a breakout, these are respectable efforts in a tough time period. At 9, Amanda Bynes' *What I Like About You* didn't make it on Friday, so why should it work here? Analysts call 9:30 comedy *Run of the House*—a family of parentless young adults livin' large—one of

FRIDAY NIGHT MATCHUPS / 10 PM

In search of a female audience, and with ownership of the Friday 8 o'clock hour up for grabs, CBS and NBC are using new dramas to compete opposite sitcoms on ABC, Fox and the WB. Although CBS is quick to point out that a teenage girl who communicates with God on *Joan of Arcadia* is no *Touched By an Angel* (which just exited after nine seasons), the concept sounds awfully feel-good familiar and potentially older-skewing. Opposite *Joan of Arcadia*, and in place of former time period player *Providence*, perky Alicia Silverstone plays a sharp attorney who just happens to have a knack for matchmaking on NBC's *Miss Match*. Of the two, and because it's the end of



CBS Joan of Arcadia

NBC Miss match



the work week, the less serious (and considerably more appealing-looking) *Miss Match* is the show to beat. If recent history means anything (CBS' last Friday 8 o'clock hit was *The Dukes of Hazzard* in 1984; NBC's was *Providence* earlier this season), look for *Providence* viewers turned off by recent political drama *Mr. Sterling* and reality hour *America's Most Talented Kid* on NBC to return to the hour this fall for *Miss Match*. While the Top 10 won't come calling, enough women (and men who dig Alicia Silverstone) may very well tune in. If *Miss Match* can at least match former *Providence* levels in the time period, consider it a keeper.—MB



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the season's lesser-noted worst new shows.

On Friday, WB offers a real TGIF-style lineup, and the net was thrilled when ABC sent *America's Funniest Home Videos* to Sunday. Although gains will be modest at best, analysts like the shows. "They have the best family comedy block," Breslow says. *Reba* is ready to lead off the night, followed by *Like Family*, in which a white mom and son move in with black friends and hilarity ensues. *Grounded For Life*, which held its own after *Reba*, slides in at 9, while *All About the Andersons*, about a black comic and family, rounds out the night. "They've absolutely

franchises—*Buffy, the Vampire Slayer*, *Enterprise* and *WWE Smackdown!*—took nosedives. Observers complain that UPN lacks focus, identity and audience flow between nights, and entertainment president Dawn Ostroff promises to "connect the dots across our schedule." Analysts think a few new shows had potential, but overall, says Sternberg, "They still have big problems."

Monday's African-American comedies were UPN's bright spot last season, and the net hopes to add to that lustre at 8:30 with *The Opposite Sex*, starring Grammy-winner Eve. Though the clips didn't exactly sparkle, Breslow expects the show to work just fine: "Eve is certainly a draw, you're not asking too much of her and where are viewers going to turn, [CBS'] *Still Standing*?"

The Monday audience, it is hoped, will flow seamlessly to a new comedy night on Tuesday. CBS boss Moonves, who also oversees UPN, anticipates "doing just as well, if not better, on Tuesday, and certainly better economically," now that the expensive, fading *Buffy* has gone to her final reward. While spreading the comedy wealth makes sense, analysts note that UPN chose to launch the night with low-profile *One on One* rather than the more-proven *The Parkers* or *Girlfriends*. At 8:30 comes *All of Us*, inspired by the lives of exec producers Will Smith and Jada Pinkett Smith. Analysts approved the comedy about divorced parents and blended families.

However, things deteriorated after that in an hour for what Ostroff calls "the Caucasian demo." Dan Cortese is a radio shock jock and new dad in 9 o'clock's *Rock Me Baby*, which one observer thought an ill-suited vehicle. At 9:30, *The Mulletts* is a lunkheaded, white-trash comedy that provoked laughs of the "I can't believe they're really doing this" variety at the upfront. Buyers joke that *The Mulletts* will enter the UPN Hall of Fame alongside *Homeboys From Outer Space* and *Shasta McNasty*. "They have the right idea going with comedy on Tuesday, but they didn't execute well," says Breslow. Others feel that if the net gets anything going on this night, it will be in better shape.

On Wednesday, Sternberg notes that the battered *Enterprise* will face stiff competition from *Smallville*; others say it's unlikely that disaffected Trekkies will return to this tired franchise. At 9, after a string of failed sci-fi dramas, UPN comes up with a good one in *Jake 2.0*, about a government tech geek who gains powers after being infected with living computer chips—a cross between *The Six Million Dollar Man* and *Spider-Man*, according to Ostroff. Analysts think the show looks appealing, but say it'll have a tough time up against *Angel*.

Thursday's *Smackdown!* remains the netlet's top show; insiders cite Tuesday-to-Thursday male flow and talk of cross-promoting wrestling and *The Mulletts*. But analysts deem this another worn-down UPN warrior. "Wrestling's time has come and gone," says one. "That audience has narrowed to a real hard core and it's not going to grow." Moonves talks of someday putting series programming in place of the Friday movie, and even expanding to a new night, but UPN's plate is full for now. ■

Eric Schmuckler is a contributing writer to Mediaweek.

SUNDAY NIGHT MATCHUPS / 8 PM

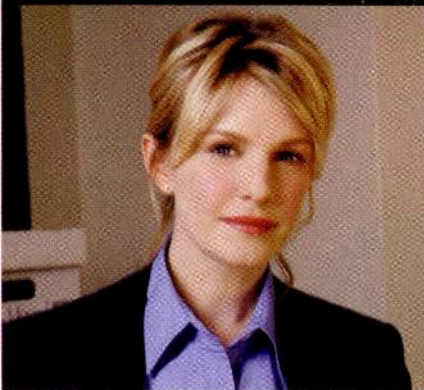
From 1984 to 1995, CBS' whodunit *Murder, She Wrote* was a magnet for older-skewing viewers out of *60 Minutes*, often placing among the top prime-time programs. Seven years later, and after numerous programming attempts such as *Becker*, *Bram and Alice*, *My Big Fat Greek Life* and *The Education of Max Bickford*, CBS has failed to recapture its dominance. By going back to the drawing board, and realizing it's mystery and crime-solving the audience wants, *Cold Case* could be just the ingredient the net is looking for. Over at ABC, and in place of the perennial *Wonderful World of Disney* (which moves to Saturday), a former bad boy turned Los



ABC 10/8

Angeles Sheriff's Academy graduate is the focus on new drama *10-8*. While both shows are of the crime drama school and both have established lead-ins (*Cold Case* with *60 Minutes*, and *10-8* with the relocated *America's Funniest Home Videos*), more viewers, albeit older, coming out of the veteran *60 Minutes* gives *Cold Case* the advantage. Assuming ABC's *10-8* will skew younger, competing with Fox's coveted *The Simpsons* for the adult 18-49 demographic could be a definite disadvantage. While their hair might be a bit grayer, the audience size (not to mention the wallet size) for *Cold Case* could be considerably larger. —MB

CBS Cold Case

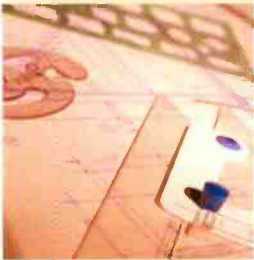


improved," says Brill. "Many shows have that tween sensibility, and ABC's not getting the tweens."

On Sunday, early episodes of *Smallville* at 7 might bring new viewers to that growing hit, while *Charmed* has held up at 8. Next comes WB's big new drama, *Tarzan and Jane*, a modern-day retelling that mixes action, romance—and underwear models. Most analysts liked it, though some would like it even better on Tuesday at 9. Levin demurs: "As *Charmed* gets older, we've got to develop a show to transition into that time period. There's always an opening on Sunday for a female franchise à la *Lois & Clark*, and this big, juicy romantic show just felt right."

UPN

UPN suffered a season to forget. Ratings declined 16 percent or more in adult demos, as three of the netlet's key



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The cable guy

Abruzzese talks about what the upfront is like from the other side BY MEGAN LARSON

After 22 years of selling broadcast inventory at CBS, 12 of those as head of sales, Joe Abruzzese last fall took over as president of Discovery Networks, overseeing all ad sales—at a salary of \$1 million-plus. Abruzzese is the first major broadcast executive to defect to cable. Adweek Magazines checked in with the exec as he prepared for his first cable upfront.

Adweek: How does it feel to be entering your first upfront as a cable guy?

Joe Abruzzese: Different. It isn't about total sell-outs but about establishing a base. Network lives and dies by the decisions made in the upfront, but we can have a great upfront and only be half sold.

Adweek: There's been much ado about how you are going to bring more dollars to cable. In as specific terms as possible, how do you plan to siphon broadcast's share of ad dollars in the upfront?

JA: I am not sure it will be in the upfront, but we will stem the bleeding. As far as salesmanship, it is what you do every day. A lot of it involves hand-to-hand combat, visiting clients every day and telling them why they should move money to cable. The frustration I see here is that, as quality gets closer to broadcast, the CPMs get farther away. I don't want to be anti-network, but I tell [clients] that they are paying for failure. The CPM is baked into the price—if the network marketplace is flat, yet ratings fall 5 percent, the clients are charged that 5 percent in CPMs. They don't know that, but it's just the way the business works. Cable's volume has gone up; we have seen it within Viacom. Pricing will catch up because of sell-outs. It wouldn't surprise me if USA, Lifetime, TNT were already sold out in scatter, which is a new phenomenon as far as I can see.

Adweek: How much money do you think you can help move this year?

JA: I would love to say that I could help move 40 percent of broadcast's dollars, but I can't put a finger on it. We have seen double-digit volume growth every quarter and we hope to keep it up. Discovery was well above 20 percent growth first quarter.

Adweek: You have argued in favor of broadcast spending for years. What is your argument now that you are battling for the other team? How do you just turn the tables and argue against a position you held to only a year ago?

JA: My argument? Don't buy 'em. We have to give them a rea-

son not to buy, which is what [MTV Networks' executive vp/research and planning] Betsy Frank, [Turner Broadcasting evp/marketing and research] Barry Fisher and [Discovery svp/market resources] Beth Rockwood do every day. Otherwise, what I said when selling broadcast is just as true as what I argue here. Besides, we anti-sold our broadcast competitors. Cable was never a target. Why would we do that? Cable is priced lower. Now I still want to go after the networks because they are higher priced. I am not going to go after cable networks that have lower CPMs than Discovery.

Adweek: Are you an interloper? Does it matter to media buyers that you have turned 180 degrees?

JA: Someone gave me the Hillary Clinton "I have always been a Yankees fan" award, but I have good relationships with my fellow salespeople. As far as selling cable against broadcast, it is not that you are lying. It is just a different perspective.

Adweek: Media buyers want hot shows and demos for their clients. What can you offer that fits the bill?

JA: TLC has hit shows and Discovery has hit shows. However, you can also have a hit network like Animal Planet by vertically programming it right. However, there are different tiers. Top tier sells out, middle tier almost sells out and lower never sells out. Cable gets lumped together, which is not always fair.

Adweek: In a time of copious presentations, how do you break through the clutter?

JA: We go through the schedule and find out what works for each client. For example, Lowes is a major sponsor for *Trading Spaces* and Home Depot is the sponsor for [TLC's] *While You Were Out*.

Adweek: In cable, networks tend to have a few cool shows surrounded by so-so stuff. How can you leverage the good stuff, like TLC's *Trading Spaces*, with the not-so-hot programs?

JA: We always will. Everybody does it. [CBS's *Everybody Loves Raymond* alone.

head of sales] Joanne Ross is not going to sell *Everybody Loves Raymond* alone.

Adweek: After 20 years in broadcast, is it daunting to be juggling about 2 million GRPs?

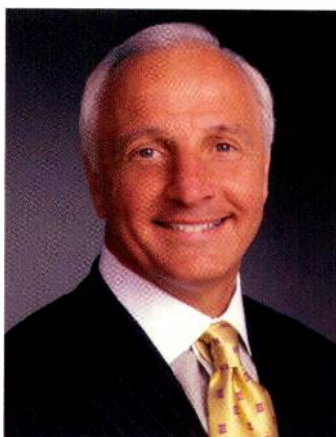
JA: The biggest challenge is how much you have to cover and how to organize the sales effort. We have a third more staff than other networks and we break out in groups. We don't have to do everything in two days like a broadcast network.

Adweek: How do you think the upfront is going to shake out?

JA: There is a groundswell in cable. I think overall dollar volume could be up 20 percent or more in cable, and 5 percent in broadcast, but I really can't predict how much money will be received. Broadcast pricing will be in the double digits and it will sell out again this year, which will bode very well for cable.

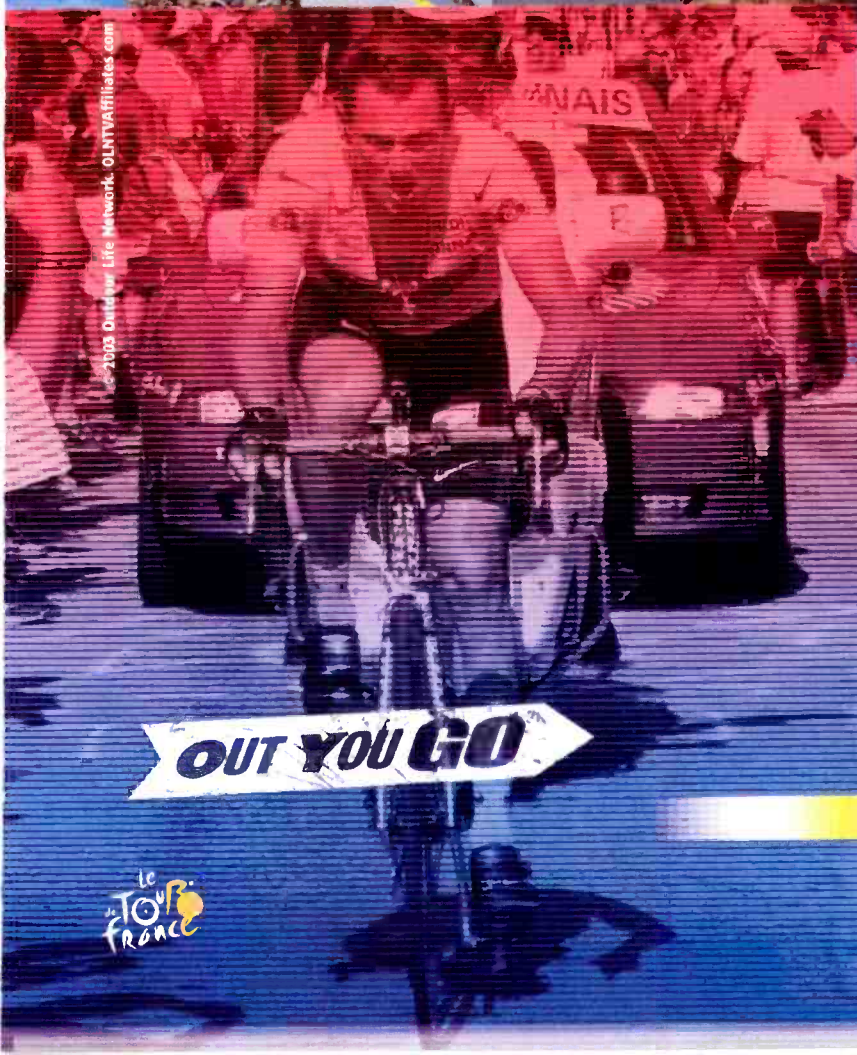
Adweek: So, do you plan on staying long?

JA: I have two and a half years left on my contract. ■



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Plotting storylines for next season

BY MARC BERMAN ILLUSTRATION BY TONY PERSIANI

So, *Friends* is coming back next season. So is *Frasier*, *King of Queens*, *Malcolm in the Middle*, *Will & Grace*, *Gilmore Girls*, *Fear Factor*, the revolving cast of doctors on *ER* and the too-good-to-be-true Camden clan on *7th Heaven*. Certainly, most viewers are thrilled to spend one more season with Monica, Rachel and the rest of the gang. But are they ready to spend it in the same old places? Do we really want to see Frasier Crane continue to mope around his apartment? And isn't it time for Doug and Carrie on *King of Queens* to have a baby?

While these shows have had a successful track record without us, some—*Frasier*, in particular—are a little long in the tooth. We think they need a fresh eye to figure out how to perk things up. And we're just the people to do it. We may not write for TV, but we do spend a good amount of time in front of the tube. Just a thought, but...

Movin' on up

That New York apartment on *Friends*, the one with the impossibly large kitchen, is beginning to look awfully tired. Maybe it's time for a new setting—Monica and Chandler could move uptown to their own place, leaving Rachel and the baby to hold down the fort. The gang would make regular visits to Monica and Chandler's new digs, and Phoebe could fall head over heels with the hunky, and divorced, next-door neighbor. Antonio Banderas, are you available for a guest-starring gig?

Designs on 'Frasier'

We're also bored to tears with the home and work environments of Frasier Crane (Kelsey Grammer). But rather than changing settings, how about bringing back someone who can brighten up even the dreariest of rooms—former *Designing Women* co-star Jean Smart, as spicy Lana Lynley? After winning two Emmys for guesting on *Frasier* (and flopping in this season's *In-Laws*), Smart is an appropriate, and available, option.

The 'King' needs a prince

Over in Queens, a little tyke should come calling for Doug (Kevin James) and Carrie (Leah Remini). A few seasons back, Carrie was pregnant, Doug was ecstatic and the couple was shopping for baby clothes. Flash to the season-ender, and tough-as-nails Carrie softened after suffering a miscarriage. Although adding a baby is not always a positive (remember the god-awful Mabel on *Mad About You?*), it's time for the Heffernans to start changing diapers. Just the thought of Arthur (Jerry Stiller) as a grandfather is a hoot!

Francis, come home

Speaking of babies, there's a new lad in the *Malcolm in the Middle* household: little Jamie. While that makes five brothers in the *Malcolm* clan, the absence of traveling big brother Francis (Christopher Masterson) is a void. How about it, Lois? Couldn't you use an extra hand? Isn't it time your troubled, and eldest, son moved back home?

'Heaven' help us

7th Heaven, TV's most populated household, spent what seemed like an eternity this season focusing on the engagement, and ultimate wedding, of hyperactive middle daughter Lucy (Beverley Mitchell). But we don't love this Lucy. So, while the Camden household remains anything but empty, *7th Heaven* seems a bit lonely minus older siblings Matt (Barry Watson) and Mary (Jessica Biel) in the regular mix. While the two did return briefly at the end of the season, maybe they could stick around for season eight?

Grace, period

As for *Will & Grace*, please—we're begging—no more of the bland Harry Connick Jr., and more of Shelley Morrison's laugh-out-loud Rosario. Did anyone really think the marriage of Grace (Debra Messing) to Connick's Leo would last?

'Girls' rule

Over at the *It's A Wonderful Life*-like *Stars Hollow*, those sassy and chatty *Gilmore Girls* should dump the obnoxious—and unnecessary—Michel Gerard (Yanic Truesdale), give stuck-up Grandma Emily (Kelly Bishop) and larger-than-life Miss Patty (Liz Torres) more to do, and keep building on the potential relationship between Lorelei (Lauren Graham) and Luke (Scott Patterson). Imagine how Emily would react if daughter Lorelei hooked up with a common coffee shop owner!

Emergency rewrite

We know it's difficult keeping an aging show alive creatively. But how many more shoot-outs, explosions and catastrophes can *ER* possibly take? Given that this is the last season for Dr. Carter (Noah Wyle), how about knocking the veteran player off his good-guy pedestal and making him more real? Remember his prior drug problem? Could he have a relapse? And calling smarmy Dr. Romano (Paul McCrane): the *ER* could use more of your arrogance to shake up the mix.

Enough with the skunk carcasses

Last, and definitely least, even though we know you love it: *Fear Factor*, in which players are made to chow down on the most disgusting concoctions imaginable before risking their lives for a measly 50,000 bucks. We've seen the menu—a horse's rectum, reindeer testicles, skunk carcasses—and we've been grossed out enough. It's action we want, and more of it, not a menu of continued slop. ■



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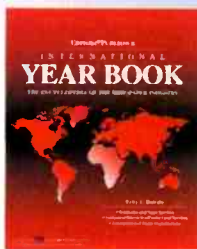
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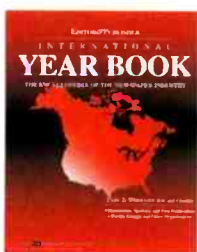
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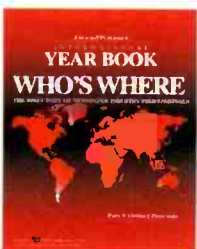
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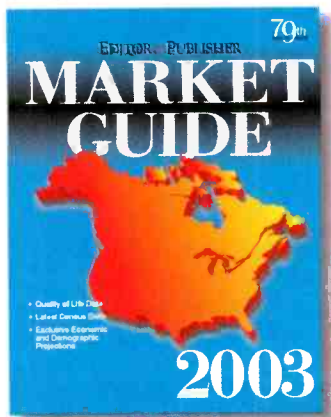
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Six Scenarios for Separation

As the Seattle newspaper JOA threatens to turn DOA, all sides in town—and some outside—ponder their next moves

BY MARK FITZGERALD, LUCIA MOSES AND JOE STRUPP,
SPECIAL FROM 'EDITOR & PUBLISHER'

Jan. 13, 1981, was not a Friday, but the joint operating agreement signed that day by the Seattle Times Co. and Hearst Communications Inc. was clearly born under a bad sign. That day, Hearst's *Seattle Post-Intelligencer* and *The Seattle Times*,

owned 50.5 percent by Blethen family members and 49.5 percent by Knight Ridder, pledged to share the costs and profits of publishing their papers jointly until at least the year 2031. As recently as four years ago, relations between the papers were sufficiently businesslike that they agreed to extend the JOA to 2083. Now, it's quite possible the JOA will be gone by Oct. 29, 2004. Seattle Times Co. CEO Frank A. Blethen has formally filed a "loss notice" asserting the JOA has lost money for the past three years, triggering an 18-month period in which the two sides must either

negotiate the folding of the one of the papers or wait until the JOA automatically terminates after what would be, coincidentally, 13 star-crossed years.

The Seattle JOA mess has landed, not surprisingly, in a downtown Seattle courtroom. On May 9, Judge Greg Canova of King County Superior Court

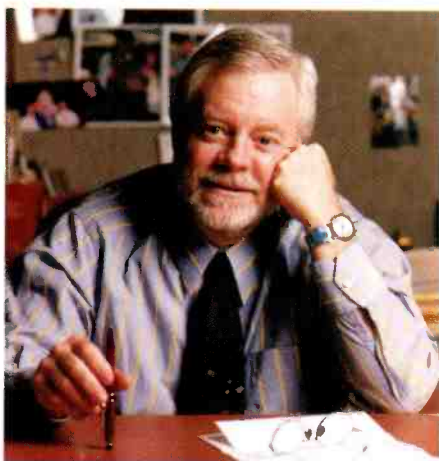
refused Hearst's request to stop the clock on the 18-month period despite affidavits from *P-I* executives that the paper would be grievously, perhaps fatally, wounded if it were forced to publish outside of the JOA. Virtually all the hard assets of the JOA—the

printing presses, packaging equipment, circulation trucks and business offices—are owned by Blethen's *Times*.

After angry bursts of rhetoric and a flurry of motions and counter-motions that began in late April, both sides have been relatively quiet as they await the July 18 hearing before Judge Canova, on Hearst's contention that the *Times* cannot trigger the loss notice because any losses were caused by extraordinary events, like the 49-day strike during the 2000 Christmas shopping season and the dot-com collapse that sent Seattle's econ-

omy into a deep recession. These types of things, Hearst claims, are specifically exempted from the three-year loss calculation by JOA contract's "force majeure" clause.

Watching all these machinations from the sideline is Knight Ridder. Its sizable stake in the *Times*



LOSS LEADER: Frank Blethen is claiming serious red ink at the *Times* due to the JOA.





is nevertheless 1 percent shy of having any control over the paper or the JOA.

This rest period is a good time to ponder how events could play out in Seattle. What follows is a series of those scenarios, with an evaluation of how likely or unlikely they are to emerge from this most tumultuous of the country's dozen current JOAs.

Scenario 1: *The JOA survives. (Yeah, right.)*

Sometimes the easiest thing to do in business is nothing, and there is a chance *The Seattle Times* and *Seattle Post-Intelligencer* will do just that. A judge could, for several reasons, stop the 18-month clock on the JOA talks and direct the newspapers to continue their dysfunctional-yet-contractual agreement and keep on publishing as they have. The court could find that Blethen's claim of three years of losses is unfounded, or that the losses were not based on a normal business climate and would likely not continue—and determine that the JOA keeps going.

The U.S. Department of Justice could also intervene and keep the JOA in place until a buyer for one of the papers is sought, continuing the newspaper marriage for at least a year or so.

But while either of those events may keep the JOA alive longer than another 18 months, the chances of the partnership continuing through its remaining 80 years are slim, observers say. "In the long run, one of them is going to go out of business," says Stephen Lacy, a professor of journalism at Michigan State University and a JOA expert. "Most JOAs do not go the length of the contract. It is difficult to force a company to keep a firm open if it wants to close, especially if it is losing money."

Stephen Barnett, a law professor at the University of California, Berkeley, who has studied JOAs, agrees. He says Blethen and Hearst are already at war and would likely find a way to break up in a few

2003 or 2004," says Liz Brown, administrative officer for the Pacific Northwest Newspaper Guild local 37082, which represents employees at both papers.

Brown also points to the circulation differences at the two papers, which are going in opposite directions—with the *Times* regularly gaining and the *P-I* continuing to drop. The most recent FAS-FAX survey from the Audit Bureau of Circulations, which reported average daily circulation for the six months ended March 31, 2003, shows the *Times* rising nearly 5 percent, to 239,468 from 228,387 a year earlier, while the *P-I* continues to plummet, down more than 5 percent to 155,813 from 164,272 over the same period. "There is a circulation level that you reach where you go into a death spiral," Brown says. "That could happen at the *P-I* if the JOA is forced to continue, and then they would have to close."

Alex MacLeod, the *Times*' managing editor who is retiring at the end of June, also points to the growing circulation gap as a sign of a likely *P-I* shutdown if the JOA continues. "That is fairly significant evidence of what is going on here," MacLeod says. "The *P-I* is falling dramatically."

Scenario 2: *The 'P-I' throws in the towel, and Hearst then collects 32 percent of the JOA's profits for the next 80 years.*

Since Hearst is claiming that it could not survive without the JOA, the chances of the *P-I* owners letting the 18-month clock end without a way to salvage their business interest in Seattle are slim to none.

Given the option of closing on their own within the 18-month timeline—and collecting a share of the *Seattle Times*' profits for the next eight decades—or striking out on their own without JOA support, with circulation falling and failure likely, the first option seems the least painful.

"If I'm Hearst and my option is to shut down and get the money or invest in a long-term battle," asks Lacy, "is there enough reward at the end of the battle to justify spending the money? I would look seriously at closing the paper. But, this is where the idiosyncratic nature of a company comes in."

Most people, Lacy contends, "would not take that risk, especially because the advertisers would want to go to the higher-circulation paper, the *Times* in this case, because the cost-per-thousand would be better."

UC Berkeley's Barnett agrees but says Hearst might seek to buy out the *Times* and take control of the market (see scenario 5), especially if the *Times* continues to lose money.

"If Hearst can't do that, I see no alternative other than Hearst taking the money and running," he adds. "Major publishers like Hearst are not into same-city competition." (Hearst officials declined to comment for this story.)

Guild leader Brown also expects a *P-I* shutdown during the 18-month timeline more than a Hearst attempt to go it alone. "They could get more money for no operating expenses," she cautions. "But it depends on how much Hearst wants to stay in Seattle."

Scenario 3: *Seattle becomes a one-paper town? Maybe, maybe not.*

So either the *Times* or, more likely, *P-I*, folds. Now what? Will the surviving paper become as ubiquitous as Starbucks coffee houses? Or will others step in to fill the void?

Now that it has the metro daily field to itself, the survivor would be inclined to fatten up in an effort to pick up readers of the defunct



"The issue in this market is very simple. There are one too many metro newspapers. I think that Hearst is committed to Seattle, but I think they're also very smart businesspeople." PETER HORVITZ

years, even if they were forced to keep going for a while for the sake of the kids. "Given the state of quasi-warfare between these parties, it seems unlikely," he says about the prospect of the JOA continuing. "When one spouse has gone to court, the marriage usually doesn't last."

He also contends the close working relationship that is required between the two papers would be difficult to maintain on a daily basis if one wants out.

Some believe that if the JOA is forced to continue because the *Times*' claim of losses is determined to be unfounded, the Blethen-owned paper would be able to prove losses in coming years to trigger the provision to end the JOA again. "So even if the court throws out the loss notice for 2000 or 2001, they could keep trying it again for

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ONLINE

JOA partner. Bordered by Puget Sound to the west, the surviving paper would be limited to expanding north, east and south. It's logical that it would look first to the wealthy east-side suburbs, like Bellevue and Redmond.

But during the JOA tussle, surrounding papers haven't sat idly by. Many are owned by big chains and aren't wanting for resources. Horvitz Newspapers, a family-owned group, last February merged its Eastside and South County journals to create the 47,089-daily circulation *King County Journal*, and might try to overtake what remains of the JOA papers, which now dominate the *Journal's* market. Company president/CEO Peter Horvitz hopes advertisers who think they don't need the suburban paper would change their minds after the JOA dissolves, adding, "We think that has potential to help us."

Some imagine Horvitz teaming up with the McClatchy Co.'s *Tacoma News-Tribune* to the south to create a suburban powerhouse, à la *Newsday*, given the *News-Tribune's* past regional ambitions.

Closer to home, *Seattle Weekly*, one of two strong alternative papers, has been trying to make itself newsier, a shift that could pay off if one of the dailies folds. "I think the *Weekly* will be in a position to be a much stronger news product," editor Knute Berger says.

Then again, it's not hard to imagine Seattle, a city that prides itself on being vibrant and open to emerging ideas, giving rise to something new and different. "Will Seattle's entrepreneurial spirit find a way of creating the next kind of metropolitan newspaper?" wonders *Seattle Weekly* co-founder David Brewster, who once helped lead a coalition to oppose the JOA.

Knocked from its perch by the dot-bomb, travel falloff, and state budget woes, Seattle is ripe for a progressive, civic-journalism-minded voice, as Brewster sees it. The region is teeming with money and ideas. Someone like Microsoft founder Paul Allen could start a paper to promote his civic interests, his rock 'n' roll museum, and his Seattle Seahawks at the same time.

Looking at other recent upstarts around the county, Brewster imagines an extremely local paper like the year-old *New York Sun*, or a free semi-weekly like the *Portland Tribune*, or perhaps even an online-print hybrid aimed at young readers. Says Brewster, "The vacuum could create a series of relatively small papers, one of which could jump into something bigger in a few years."

Scenario 4: 'P-I' in the sky? It returns as an independent.

It's Frank Blethen's worst nightmare: He wins the JOA fight, but after the break-up, Hearst sticks around to make life miserable for the *Times*.

Hearst is a private company with a strong family background that may want to keep a hold in Seattle. If the *Times* is losing as much money as it claims, Hearst could conceivably keep investing millions of dollars in an independent *P-I* for years waiting for the *Times* to bleed its resources and eventually close or sell.

"Without the JOA, it would be difficult to keep the *P-I* going, but that doesn't mean they wouldn't try," Lacy says. He cites the example of Little Rock, Ark., where two family-owned papers, *The Arkansas Democrat* and *The Arkansas Gazette*, had battled fiercely for years into the late 1980s. When Gannett Co. bought the *Gazette*, the circulation-dominant daily, the *Democrat* was expected to sell out or fold eventually. But *Democrat* owner Walter E. Hussman kept investing in the product and refused to lower the paper's price to match a Gannett price cut. In the end, the *Democrat* won out, and Hussman took over

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Bellevue Square developer plans to buy stalled project next door
Kemper Freeman wants troubled condo-office-retail tower complex

Lincoln Square
Developer Kemper Freeman Jr. plans to buy the stalled Lincoln Square project, a 15-story office and retail tower, next door to the stalled Bellevue Square project.

Major fish populations largely gone, study finds
Industry challenges global analysis

A mother's sorrow at a massacre site

New 'normal' defined for blood-pressure risk

Free Medicaid coverage may end for many poor children

U.S. urged South Arabs to boost security of housing for 100,000
Request comes days before bomb attack — Seattle killed for not acting, A 14

Standard for blood pressure
New standards for blood pressure have been adopted by the American Heart Association. The new standards are based on a study of 100,000 people.

Free Medicaid coverage may end for many poor children
The state is considering ending Medicaid coverage for many poor children. The state is considering ending Medicaid coverage for many poor children.

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Budget deal scraps tax boosts

Democrats, GOP give ground, but tough state spending decisions loom

BY JILL A. GARDNER
A compromise deal between Democrats and Republicans in the state legislature has averted a tax hike that would have raised the state's sales tax to 7.5 percent. The deal also averts a tax on the state's lottery, which would have raised the state's lottery tax to 10 percent. The deal also averts a tax on the state's lottery, which would have raised the state's lottery tax to 10 percent.

By meeting the one-quarter majority needed to pass the bill, the legislature has averted a tax hike that would have raised the state's sales tax to 7.5 percent. The deal also averts a tax on the state's lottery, which would have raised the state's lottery tax to 10 percent.

And even though the tax hike was averted, the legislature will still have to make tough decisions about how to fund the state's budget. The legislature will have to make tough decisions about how to fund the state's budget.

Eyman passing the hat again for himself

Tax fee asks for 'gift,' while funds for his 1-800 ad down

Money has been a constant presence in the life of the late, former Seattle Mayor and former Intelligencer publisher, says a former Intelligencer executive. The executive says that Eyman was a man who was always looking for ways to make money.



The staff and children of the South Island School are seen in a classroom. The school is located on the island of South Island.

Idyllic island school may not survive

BY JILL A. GARDNER
A group of about 15 people, including children and adults, are gathered around a table, possibly in a classroom or community center, engaged in an activity. The school is located on the island of South Island.



A building on the island of South Island, possibly the school mentioned in the article.

These photos show the interior of the school building on the island of South Island. The school is located on the island of South Island.

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Scenario 5: Hearst buys the 'Times'

With all the ill will between the two JOA principals, this would seem the most unlikely of scenarios. Yet Hearst has been paying the Times \$1 million every year for the right of first refusal on any offer for the Times, at a price that cannot be lowered for a different buyer.

Throughout this latest JOA controversy, however, Blethen has loudly repeated his refusal to even consider selling the Times. Indeed, he has made survival of family-owned newspapers his personal cause for the past decade, as he lobbied for an end to the estate tax and against the lifting of cross-ownership restrictions.

For Blethen, this cause starts at home. He has assiduously cultivated the family culture to ensure that the Times and its sibling papers remain in family hands. The family conducts regular retreats to educate next-generation members about the newspaper business. It hires family business consultants to work on continuity issues. And Blethen has said his own passion for the Times, evidenced by his famous personal tattoo of the paper's eagle logo, is reflected in younger family members as well.

Of course, newspaper families can be funny. No one questioned the passion for newspapering among the Bingham family of Louisville or the Cowles of Des Moines or the descendants of James Scripps, yet The Courier-Journal, The Des Moines Register and The Detroit News all ended up as Gannett properties.

"The history of families has shown that despite incredible commitment to family ownership in one generation, the next generation and the one after that has less of a passion for the business," observes Horvitz Newspapers' Horvitz. Sure, Blethen is committed to family ownership, he says, but he adds: "Ten, 15 years ago, you could have said the exact same thing about the DeYoung family in San Francisco."

But one family-business expert, Craig Aronoff, co-founder of the Family Business Consulting Group Inc., says newspaper families are much more resilient—and stubborn—than the steady decline of independent newspapers might indicate. Newspaper-owning families are far more likely to ignore financial considerations and "to go down with the ship, committing resources in a way that would be unwise, judged just from a financial consideration," Aronoff says.

Consider this, says Aronoff, who has worked with the Blethen family: The rule of thumb among family businesses is that after each generation transition, just 30 percent of businesses remain in family hands. At the beginning of the 20th century, there were about 2,000 family-owned papers. Using that gauge, there should be only 15 to 20 left now, four generations later. Yet there are actually about 250 family papers publishing.

"Newspapers are actually about 10 times as likely to stay in the family," Aronoff says. "So while we look at [family papers] as declining, compared to other businesses, it's a very high number."

Scenario 6: Sasquatch roams the Northwest! A Bigfoot chain stomps into Seattle.

Big chains love trouble, so the dysfunctional Seattle JOA would seem a perfect target of opportunity for the Gannetts, Tribunes and Media News Groups of the world.

This scenario has a fatal flaw, though: Scenario 5. Hearst's right of first refusal pretty much makes this Seattle fight a cage match between the JOA principals. Besides, as one big-chain executive says, demanding anonymity: "We don't mind trouble, but we don't need this kind of trouble."

INDEX

- Seattle 2
- Business 2
- Local 2
- National 2
- International 2
- Opinion 2
- Arts 2
- Sports 2
- Health 2
- Real Estate 2
- Travel 2
- Food 2
- Entertainment 2
- Education 2
- Environment 2
- Technology 2
- Science 2
- History 2
- Culture 2
- Community 2
- Politics 2
- Law 2
- Religion 2
- Philosophy 2
- Psychology 2
- Sociology 2
- Anthropology 2
- Literature 2
- Art History 2
- Music History 2
- Visual Arts 2
- Performing Arts 2
- Architecture 2
- Interior Design 2
- Fashion 2
- Beauty 2
- Automotive 2
- Aerospace 2
- Marine 2
- Aviation 2
- Space 2
- Energy 2
- Environment 2
- Climate 2
- Weather 2
- Disaster 2
- Security 2
- Defense 2
- Intelligence 2
- Foreign Affairs 2
- Diplomacy 2
- International Law 2
- Human Rights 2
- Humanitarian 2
- Non-Profit 2
- Religion 2
- Philosophy 2
- Psychology 2
- Sociology 2
- Anthropology 2
- Literature 2
- Art History 2
- Music History 2
- Visual Arts 2
- Performing Arts 2
- Architecture 2
- Interior Design 2
- Fashion 2
- Beauty 2
- Automotive 2
- Aerospace 2
- Marine 2
- Aviation 2
- Space 2
- Energy 2
- Environment 2
- Climate 2
- Weather 2
- Disaster 2
- Security 2
- Defense 2
- Intelligence 2
- Foreign Affairs 2
- Diplomacy 2
- International Law 2
- Human Rights 2
- Humanitarian 2
- Non-Profit 2

HEALTH

Practicing 'safe sex'

Those practicing safe sex are more likely to abstain.

Anti-seizure drug offers hope for alcoholics

Those medicated found six times more likely to abstain.

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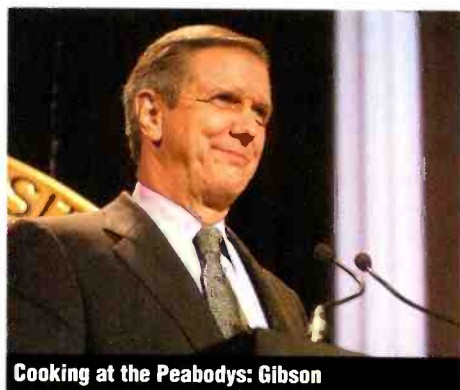
Those medicated found six times more likely to abstain.

Quicktakes



Here's to their health (coverage): Black, White and Lagani with Bill Frist at the D.C. gala honoring *Cosmo*

HEARST MAGAZINES president Cathie Black, *Cosmopolitan* editor in chief **Kate White** and *Cosmo* senior vp/publishing director Donna Kalajian Lagani recently schmoozed with pols in Washington, D.C., where *Cosmo* was among the honorees at the Society for Women's Health Research gala for its strides in women's health education. The Hearst execs dined with Supreme Court Justice Ruth Bader Ginsburg; Senate Majority Leader Bill Frist; and Senator Hillary Rodham Clinton. Said White: "I love seeing that 'How to Take Control of a Breast Lump' rated as well [among readers] as '50 Ways to Turn a Man Into a Mushroom'."...He said, he said. That's how it went in the *New York Post* recently after Court TV CEO **Henry Schleiff** dis-invited



Cooking at the Peabodys: Gibson

Steve Brill, the cable net's founder and former chief, from a recent party at *Elaine's* feting the release of Court TV anchor Rikki Kleiman's new book. Page Six printed Brill's response saying he had "no idea who this guy [Schleiff] is or why he didn't want me there," then, the next day, Schleiff's comeback: "I'm the guy who helped turn [Court TV] around from the way he left it...and I know how he mistreated people here." A few days later the combatants found themselves practically elbow-to-elbow at renowned media-mogul lunch spot Michael's—"close enough that I could have asked him to pass

the salt," says Schleiff, Court TV CEO since 1998, who was lunching with veteran TV producer Fred Silverman. Brill didn't even make eye contact, but Schleiff was still fuming. When someone asked if he was going to send over a bottle of wine, Schleiff quipped: "I think they're out of the Hemlock '73!"...As the "accidental" host of the recent Peabody Awards at the Waldorf-Astoria in New York, ABC morning man **Charles Gibson** didn't disappoint. Explaining his route to the podium to kick off the event hon-

oring the best TV programs produced in 2002, Gibson said that Barbara Walters had called and asked to come to his office, which she'd never done before. "So I thought perhaps she wanted to interview me," said Gibson. "I was all excited because, after all, that's the mark that you've made it in this life, when Barbara Walters interviews you... I was willing to do my part; I was prepared to shed a few tears about my mom. Stately elm was going to be the answer to the tree question..." Actually, Walters just wanted him to sub for her at the Peabodys because she was going to be out of the country. Lamenting that the Peabodys have yet to recognize his cooking segments on *Good Morning America*, Gibson said he figured that accepting the hosting gig was the only way he'd get to come to the luncheon. ■



Let's not do lunch: Brill and Schleiff didn't chat at Michael's.

MATTHEW PEYTON/GETTY IMAGES

Movers

AGENCIES

Media Planning Group has named **Cynthia Machata** senior vp/group account director. Machata comes from Mediaedge:cia/Young & Rubicam San Francisco, where she was senior vp/group media director.

MAGAZINES

TransWorld Media, a subsidiary of Time Inc.'s Time4 Media, has named **Glenn Rogers** vp/group publisher, replacing Tim Wrisley. Rogers will direct daily operations in Oceanside, Calif., of titles including *Freeze*, *TransWorld Surf*, *TransWorld BMX* and *TW Snowboarding*. Rogers worked most recently as a publishing acquisitions consultant for Kilmer Capital...National Geographic Society has named **Claudia Malley** associate publisher of *National Geographic*. Malley replaces Sean Flanagan, who was promoted to publisher in March. Prior to joining *National Geographic*, Malley was publisher of *Runner's World*...*Playboy* has appointed **Kathleen Fleming** as fashion manager of advertising. Fleming had been director of fashion for Wenner Media's *Men's Journal*.

RADIO

Douglas Sterne was named senior vp and market manager for Infinity Broadcasting's stations in San Francisco. He had been vp of sales for ABC's stations in the market. Sterne replaces **Earnest James**, who has been named market manager for Infinity's stations in Orlando, Fla....**Dave Armstrong** was named general manager and vp of operations for Salem Communications' radio operations in the Northeast. He was most recently regional vp of operations and general manager for the company's radio stations in Los Angeles. **Terry Fahy**, vp of sales for Salem in Los Angeles, will serve as acting general manager of the L.A. stations.

CABLE

Primedia has promoted **Jim Ritts**, president/CEO of the company's television group since April 2000, to executive vp. Ritts, a co-founder of Channel One, will continue to oversee the Channel One Network, the company's film division, Primedia Digital Video and the Gravity Games.

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Pam Biederman

P: 312 245 5265

E: pbiederman@regalcinemedia.com

Western National Sales

Doug Gellerman

P: 818 737 0576

E: dgellerman@regalcinemedia.com

Marketing

Amy Randall

P: 212 931 8110

E: arandall@regalcinemedia.com



REGAL
CineMedia
Corporation

Dish



Latina recently hosted a book-signing with Alisa Valdés-Rodriguez, author of *Dirty Girls Social Club*, at New York's Plaintrain restaurant. (L. to r.) David Kahn, *Latina* publisher; Valdés-Rodriguez; Betty Cortina, *Latina* editorial director; and David Harris, senior partner, MindShare.



At the Westin Savannah Harbor Resort & Spa recently for American Business Media's spring meeting, (l. to r.) Gordon Hughes, president/CEO, ABM; Tom Stein, president/CEO of Stein Rogan + Partners; Kevin Arsham, senior media strategist, OMD; O. Burtch Drake, president/CEO of the American Association of Advertising Agencies; Gary Fitzgerald, president of Meister Publishing; and Corey Johnson, media director and senior partner at Carmichael Lynch

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joy.

THE KID STAYS IN THE PICTURE

APRIL 14, 2003

Mel Karmazin, the pugnacious president and COO of Viacom, has triumphed with a sweet new multi-million-dollar contract, despite years of notorious tensions with his boss, CEO Sumner Redstone. "My image is very important to me," Karmazin tells FORTUNE. "The words 'nice guy' and 'Mel Karmazin' better not be written in the same sentence."

EVERY FORTUNE TELLS THE STORY.

FORTUNE
MAGAZINE



Agencies, PR Firms, Media Buying Services

2003

ADWEEK DIRECTORY

- 3,069 Full Service Advertising Agencies**
- 1,294 Public Relations Firms**
- 500 Media Planning/Buying Services**
- 1,523 Specialized Marketing Companies**
- 26,788 Key Personnel**

Parent Company:
 Omnicom Group Inc.
 New York, NY
 115 3600
Services Offered: Business-to-Business, Advertising, Creative, Direct Response, Media Buying/Placement/Planning, Sales Promotion, Recruitment/Employee Relations, Yellow Pages, Infomercial, Event Marketing, Out-of-Home Advertising, Strategic Planning/Marketing, Market Research, Sports Marketing, Merchandising, Campaign Advertising/Promotion, Brand Development, High Quality
Industries Served: Business/Consumer Services, Computer Products, Fast Food/Gasoline/Petroleum

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 150 S. 5th St.
 3500 Fifth Street Towers
 Minneapolis, MN 55402
 (612) 338-8401
 Fax: (612) 339-5022
 URL: <http://www.bbdo.com>
Type Of Organization: Full Service Advertising Agency
Headquarters:
 BBDO New York
 New York, NY (212) 459-5000
Ultimate Parent Company:
 Omnicom Group Inc.
 New York, NY
 (212) 415-3600
Services Offered: Business-to-Business, *Consumer Advertising, Media Buying/Placement/Planning, Sales Promotion, Strategic Planning/Marketing, Brand Development
Fields Served: Automotive, Fast Food/Restaurants, Financial Services/Banks/Savings & Loans, Food
Employees: 70 **Year Founded:** 1930
2001 Billings: \$133,908,000
2001 Billings By Medium: Network TV - \$272,700, Cable TV - \$155,000, Syndicated TV - \$845,400, Spot TV - \$39,754,900, Radio - \$3,331,400, Newspapers - \$1,498,000, Consumer Publications - \$12,881,100, Trade Publications - \$1,524,700, Outdoor - \$4,131,600 Production - \$16,444,700. Other - \$4,013,700
2001 Fee Income: \$49,055,000
Key Personnel:
 Pres./CEO Bob Thacker
 Exec. Vice Pres./Exec. Creative Dir. Denny Halev
 Sr. Vice Pres./Dir., Client Servs. ... Steve Hayes
 Sr. Vice Pres./COO Wesley Crawford
 Sr. Vice Pres./Dir., Integration Tim Wilson
 Vice Pres./Media Dir. Carolyn Hubbard
 Vice Pres., Bus. Devel. Jeff Harrington
 Vice Pres./Dir., Bus. Devel. Dave Schneider
 Vice Pres./Mgr., Cor. Servs. ... Barbara Lundeen
Major Accounts:
 Buffets, Inc.
 Dain Rauscher
 Fiserv
 Hormel Foods Corp.
 Turkey Store
 Hormel Foods Corp.
 Anti-Smoking State of New Jersey
 Bank

ORGANIZED BY BRANCH OFFICE

Address, Telephone, Fax, Email, Web Site, Parent Company, Headquarters Company, Services, Industries Served, Number of Employees, Year Founded, Billings, Billings by Medium, Key Personnel, Major Accounts.

Indexed by State/City, Organization Type and Parent Company
 Agency Name Changes, Agency Rankings, Advertising Awards, Associations

Print/CD-ROM/Online

www.adweek.com/directories

ADWEEK DIRECTORIES



2003

BRANDWEEK DIRECTORY

- 6,793 Brand Names**
- 2,643 Marketing Companies**
- 44 Industry Categories**
- 17,677 Key Personnel**

Lead Advertising Agency: [unreadable]
 Personnel:
 [unreadable] Susan Kronick
 [unreadable] Michael Osborn
 Vice Pres., Mktg. [unreadable] Carlton B. Watson Jr.
 Vice Pres., Adv. [unreadable] Gilbert Lorenzo
 Vice Pres., Special Events/Publicity [unreadable] Ron Rodriguez

WALDEN KING RESTAURANTS
 [unreadable] Corp.
 [unreadable] Cutter Rd., 3 North
 [unreadable] 33157
 [unreadable] 378-7011
 [unreadable] 378-7910
 [unreadable] burgerking.com
 [unreadable] Founded: 1954
 [unreadable] Organization:
 [unreadable] United Kingdom
 [unreadable] 927-5200

Product/Service Category: Fast Food/Restaurants
 2001 Media Expenditure:
 \$328,691,800
 2001 Sales: \$8,600,000,000 approx.

Lead Advertising Agency:
 DraftWorldwide, Chicago, IL
 (773) 944-2500

Key Personnel:
 Pres./CEO Monroe G. Milstein
 Vice Pres./COO Mark Nesci
 Vice Pres./Exec. Merch. Mgr. . . Andrew Milstein
 Vice Pres./Gen. Merch. Mgr. . . Stephen Milstein
 Vice Pres./Gen. Counsel Paul Tang
 Vice Pres. Henrietta Milstein
 Dir. Human Resources John Weston
 Dir., Mktg. Garry Graham
 Dir., Admin. Bob Grapski
 Mgr., Media Rel. Ric Bramble
 Sr. Media Rel. Specialist Bonnie Malamut

BURLINGTON COAT FACTORY
 Burlington Coat Factory Warehouse Corp.
 1830 Rt. 130 N.
 Burlington, NJ 08016
 (609) 387-7800
 Fax: (609) 387-7071
 URL: www.coat.com
 Year Established: 1972
 Product/Service Category: Retail Stores/Chains
 2001 Media Expenditure:
 \$66,808,500

Lead Advertising Agency:
 Norman J. Stevens, South Orange, NJ
 (973) 762-8100

Key Personnel:
 Pres./CEO Monroe G. Gilstein
 Vice Pres./COO Mark Nesci
 Vice Pres./Gen. Merch. Mgr. Stephen Milstein
 Vice Pres., Mktg./Adv. Mari Ann McCormack
 Vice Pres., CIO Michael Prince
 Mgr. Media Rel. Ric Bramble

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 Newell Rubbermaid, Inc.
 29 E. Stephenson St.
 Freeport, IL 61032
 (815) 235-4171
 Fax: (815) 381-8155
 URL: http://www.newellco.com
 Product/Service Category: Home
 Furnishings/Textiles

Key Personnel:
 Chrmn. William P. Sovey
 Pres./CEO Joseph Galli Jr.
 Pers. Cor. Devel./CFO William T. Aldredge
 Pres., Burnes of Boston Scott Slater
 Vice Pres., Cor. Commun. Ken Ross
 Vice Pres., HR Timothy J. Jahnke

ORGANIZED BY BRAND NAME

Address, Telephone, Fax, Email, Web Site, Parent Company, Headquarters Location, Media Expenditure, Year Brand Established, Lead Creative and Specialized Agencies, Key Corporate and Brand Personnel

Indexed by State/City, Industry Category and Marketing Company
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inside media

NEWS OF THE MARKET

S.F. Chronicle Partners With Local Media

Aiming to enhance its coverage of the market, the *San Francisco Chronicle* has inked partnerships with several other local media outlets. In a three-way strategic alliance, the daily paper will team with Viacom's KPIX-TV (CBS) and News KCBS-AM for news projects, polls, events and cross-promotion. In addition to sharing news coverage, Hearst-owned *Chronicle* and KPIX plan to co-sponsor major area events and broadcasts, including the paper's annual Season of Sharing charitable drive. The paper also inked an alliance with Univision-owned KDTV-TV, which produces the market's only daily Spanish-language newscast, and its sister station, TeleFutura KFSF-TV. Plans call for *Chronicle* reporters and editors to appear three times each week on the KDTV news program, as well as share editorial resources and cross-promotion.

Life Muled as Sunday Supplement

Time Inc. is considering resurrecting *Life* magazine as a Sunday newspaper supplement. But Time Inc. spokesman Peter Costiglio stressed that the company is still months away from deciding whether to go ahead with the proposal. Among initial reactions to a possible comeback of *Life* (which closed in 2000 after 64 years in various incarnations), John Fish, publisher of the *Topeka (Kan.) Capital-Journal*, who sees supplements' feature and service content as a way to attract women and young people, said: "I definitely would want to take a look at it [because] it has a strong brand, it has a history to it that most Americans are aware of, and the brand represents quality journalism."

Life would compete with Gannett Co. Inc.'s *USA Weekend* and Advance Publications' *Parade*, which dominates the top 20 markets and has a general policy against sharing a market with other supplements.

Meredith, Food Network Team for Books

Food Network and Des Moines, Iowa-based Meredith Corp. are joining forces to produce a series of cookbooks based on the efforts of the culinary team that helps plan the cable network's shows. The first book, *From the Food Network Kitchen*, will include recipes and tips on shopping, cooking and presentation. The book will be broken down into seven chapters, including morning food and dessert. This deal is an extension of Meredith's partnership with Food Network parent Scripps Networks. Meredith also publishes books on landscaping and home repair with Food's sister network HGTV.

CBS Radio News Gets *Wired* Daily

Westwood One has launched a new daily feature, *Wired*, on its CBS Radio News network. Hosted by CBS News correspondent Steve Holt, the one-minute program, based on the content and resources of *Wired* magazine, focuses on the people, companies, ideas and advancements in the world of high-tech. CBS Radio News is distributed by Infinity Broadcasting-managed Westwood One on more than 540 radio stations.

Taunton to Launch *Inspired House*

Inspired House magazine in October will join the populous shelter magazine category, which is currently experiencing healthy busi-



Browne to Lead Telemundo Group

Donald Browne, one of NBC's top station operators and a major proponent of the Peacock net's acquisition of Telemundo, has been promoted to chief operating officer of the Spanish-language TV network and station group. He replaces Alan Sokol, who will step down from his post at the end of the month. In his new role, Browne will oversee the operations and news divisions of the network and its 15 owned-and-operated Telemundo stations, as well as mun2, Telemundo's cable network, reporting to Jim McNamara, president and CEO of Telemundo. The sports divisions will continue to report to McNamara. Since 1993, Browne has served as president and general manager of WTVJ, NBC's O&O in Miami. During his tenure there, he integrated the NBC/Telemundo duopoly in the market and created the company's first regional hub for operating several stations from a single location.

He's the Spanish-language net's new COO.

integrated the NBC/Telemundo duopoly in the market and created the company's first regional hub for operating several stations from a single location.

Calendar

The Promax & BDA conference, focusing on strategy and execution of effective TV-station promotions and marketing, will be held June 4-6 at the Westin Bonaventure Hotel in Los Angeles. Contact: 310-789-1518.

NCTA—The National Show will be held June 7-11 at McCormick Place in Chicago. Speakers include Showtime Networks CEO Matt Blank and Brian Roberts, CEO, Comcast Corp. Contact: 202-775-3669.

The Outdoor Advertising Association of America and the Traffic Audit Bureau will present their first joint **convention and trade show** June 8-10 at the Grand Hyatt Hotel in Washington. Contact: 202-833-5566.

American Business Media, in conjunction with several advertising trade organizations, will present a seminar entitled **"B-to-B Marketing: Where Do We Go From Here?"** June 11 in New York. Contact: 212-661-6360, ext. 3320.

The Radio Creative Fund will present the **Radio Mercury Awards**, recognizing excellence in radio creative, June 19 at the Waldorf-Astoria in New York. Contact: 212-681-7207.

The Association of National Advertisers will present the **Print Advertising Forum**, bringing together client-side marketers, publishers, ad agencies and others, June 19 at the Plaza Hotel in New York. Contact: 212-697-5950.

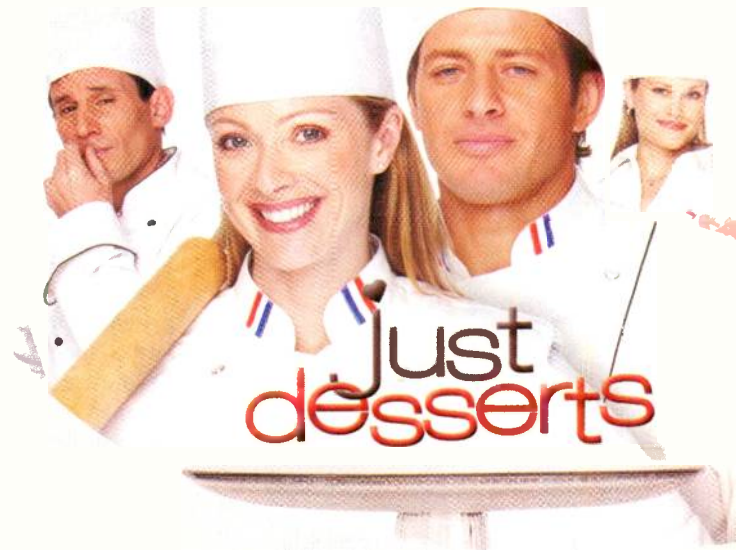
American Women in Radio & Television will present the **Gracie Awards**, honoring positive and realistic portrayals of women in entertainment, commercials, news, features and other programs, June 26 at the New York Hilton Hotel. Contact: 703-506-3280.

The National Association of Broadcasters will present a **management development seminar for television executives** July 13-18 at Northwestern University's Media Management Center in Evanston, Ill. The event aims to give senior executives from stations, groups and networks a "new literacy in modern management." Contact: 202-429-5368.

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Hallmark Channel delivers a wide array of high-quality programming in the most effective advertising environment on television.* World premiere original events – 24 in 24 months, over 140 Disney movies, renowned series such as MASH, and the Hallmark Hall of Fame Collection. Plus, exclusive cross-platform Holiday promotions: on-air, in-store and on-line.

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Jungle 2 Jungle © Disney Enterprises, Inc. © 2003 Crown Media United States, LLC. All Rights Reserved. *Nielsen NPower Length of Tune Analysis, Jan '03, M-Su 8-11p, ranked on A18-49 among ad-supported cable networks with 50+ mill subscribers (tied with Lifetime). Hallmark Channel analysis of Nielsen NPower Minute by Minute data, 1/20-1/26/03, M-Su 8-11p, ranked on A25-54 among ad-supported cable networks with 50+ mill subscribers. Jack Myers Report 2003 Media Brand Equity Study on General Entertainment Networks. Opinion Research Awareness Study, Nov '02. Subject to qualifications made available upon request.

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CHANNEL

Where great *stories* come to life

ESPN Survey Outs Men's Viewing Habits

ESPN has the largest weekly out-of-home audience among men with 3.6 million viewers, according to a total television audience survey conducted by Montesano Marketing Research that was sponsored by ESPN. Other cable networks drawing a sizable number of men watching from locations outside the home include CNN (3.1 million), Comedy Central (1 million), USA Network (900,000) and TNT (900,000). Overall, more



than 17.2 million men each week watch TV in unmeasured, out-of-home locations, and 11.6 million men watch ad-supported cable outside the home. ESPN's average rating among men increases 9 percent with the inclusion of out-of-home viewing, with the greatest boost among men aged 18-34, which increases ESPN's rating by 14 percent. A high percentage of those viewers are college-aged men, which Nielsen Media Research is planning to begin measuring when it wires college dormitories. ABC's *Monday Night Football* increases its male 18-plus audience by 668,000 viewers when it includes out-of-home viewing, with 490,000 of those in the 18-34 demo.

Out-of-home dramatically boosts MNF's score.

ness because of the national home-building and remodeling craze. The first mainstream consumer home magazine from Taunton Press, publisher of *Fine Woodworking* and *Fine Home Building* magazines, *Inspired House* will offer an accessible, hands-on approach to decoration and interior design. The perfect-bound glossy will have an initial rate base of 180,000 and carry a cover price of \$5.99. In 2004, the company plans to launch the television show *The Inspired House* as a weekly 30-minute program of 13 episodes. The show is being produced with public TV station WTTW in Chicago.

Sassos to Head Cable Audit Associates

Tom Sassos has been named chairman of Cable Audit Associates, the Denver-based auditing and consulting firm he originally invested in 17 years ago. Most recently chairman of the U.S. division of Mediaedge:cia (he resigned last month), Sassos has sat on the CAA board since the company was founded in 1986. He replaces Alan Davis, another of CAA's founders. Sassos is expected to concentrate on growing the company's newest operating unit, Media-AnalysisPlus, which audits and verifies commercial schedules on TV and cable for clients including Corona beer, Disney and Hewlett-Packard. While media auditing is a common practice outside the U.S., it has

only recently begun to get traction here as advertisers demand more accountability from their media schedules.

BH&G Hits Road With Barbie, GMC

Wal-Mart, Barbie and GMC are going on a road trip with Meredith Corp.'s *Better Homes & Gardens*. The Better Homes & Gardens Experience mobile tour, which launched May 24 in Atlanta, will visit 20 markets to present seminars and product demonstrations. Through June, the tour will feature weekend events at 10 Wal-Mart Supercenters with craft projects, dance lessons and other family activities sponsored by Mattel's Barbie brand. From July to October, GMC trucks and SUVs will travel with *BH&G* to state fairs and festivals. The summer event will be promoted in the magazine and on the *BH&G* Web site.

Fox Play for May MLB Pays Off

Fox's decision to swap a Major League Baseball telecast date last September for one earlier this month paid off in the ratings. The network's telecast of four regional games on Saturday, May 10, posted a combined average 2.6 national household rating, 37 percent higher than the 1.9 rating earned in the comparable time period on Sept. 14, 2002. "Fox and Major League Baseball took advantage of the strong schedule in May, and

it worked out just as we hoped," said Ed Goren, Fox Sports president. By mid-September, most of MLB's pennant races have been decided.

Petry to Rep JP Sports

Petry Television, the national TV sales representation firm of Petry Media, has expanded its agreement with Jefferson Pilot Communications to include Jefferson Pilot Sports Regional Television Networks. JP Sports produces the broadcasts for Atlantic Coast Conference football and Southeastern Conference football and basketball games across a network of about 70 TV stations in the Southeast. To lead the network sales effort, JP Sports sales and marketing executive Pamela Hawthorne has joined Petry as vp and director of sales.

WLS Re-Signs Jay Marvin

Jay Marvin, late morning Talk host on WLS-AM, the fourth-highest-rated station in Chicago, has renewed his contract with the ABC Radio station for another six years. In addition to co-hosting a daily show from 9 to 11 a.m. with Eileen Byrne, Marvin also joins Jim Johnson and Bill Cameron in providing news and commentary for the station's *Chicago PM* show, which airs daily 6 to 7 p.m.

WTXX Hartford Re-Ups Huskies Hoops

WTXX-TV, Tribune Co.'s WB station in Hartford, Conn., has signed a new multi-year contract to carry University of Connecticut men's basketball games with ESPN Regional Television. The terms of the contract give WTXX the right to broadcast at least 14 Huskies games, more than any other station, along with eight Big East football games and 10 Big East weekend basketball games a year.

Taxi Ad Medium Maps Out Boston, Philly

Adapt Media, which owns and distributes the Ad Runner electronic taxi-top ad medium in New York, last week announced it plans to expand into Boston starting in June with 50 cabs, followed by another 50 in Philadelphia in August. The service, which can be found on the roofs of 200 New York cabs, allows advertisers to deliver geographically targeted ad campaigns using cellular and global positioning system (GPS) technology. Present and past advertisers include ESPN, Time Warner Cable of New York City, CBS, Budweiser and Chase Bank. Adapt Media recently raised \$8.5 million in financing to help fund the rollout and add to sales and marketing staffs. ■

Culture Trends

MOST REQUESTED ON ASK JEEVES

The following is a report containing the movies and TV programs that garnered the most questions on www.ask.com

TOP 10 MOVIE SEARCHES

- 1 **THE MATRIX RELOADED**
- 2 **BRUCE ALMIGHTY**
- 3 **X-MEN 2**
- 4 **THE HULK**
- 5 **FINDING NEMO**
- 6 **A MIGHTY WIND**
- 7 **THE LIZZIE MCGUIRE MOVIE**
- 8 **2 FAST 2 FURIOUS**
- 9 **BEND IT LIKE BECKHAM**
- 10 **DOWN WITH LOVE**

TOP 10 TV SEARCHES

- 1 **AMERICAN IDOL**
- 2 **THE BACHELOR**
- 3 **BUFFY THE VAMPIRE SLAYER**
- 4 **THE SIMPSONS**
- 5 **FRIENDS**
- 6 **SMALLVILLE**
- 7 **24**
- 8 **JUDGING AMY**
- 9 **THE OPRAH WINFREY SHOW**
- 10 **JAG**

Source: Ask Jeeves

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	THE MATRIX RELOADED	91,774,413	4	134,282,716
2	2	DADDY DAY CARE	18,880,185	10	51,057,257
3	1	X2: X-MEN UNITED	17,301,287	17	174,172,025
4	51	DOWN WITH LOVE	7,001,906	10	7,066,077
5	3	THE LIZZIE MCGUIRE MOVIE	4,755,225	17	32,314,438
6	4	IDENTITY	3,662,843	24	45,070,821
7	5	ANGER MANAGEMENT	3,554,771	38	128,278,321
8	6	HOLES	3,160,190	31	55,960,305
9	7	A MIGHTY WIND	1,692,463	33	12,097,256
10	9	BEND IT LIKE BECKHAM	1,372,198	68	15,040,183

For weekend ending May 18, 2003

Source: Hollywood Reporter

G4 TV 4 GAMERS

TOP 10 PRE-ORDERS

- 1 **BRUTE FORCE (XBOX)**

- 2 **PLANETSIDE (PC)**

- 3 **TOMB RAIDER: ANGEL OF DARK (PS2)**

- 4 **MADDEN 2004 (PS2)**

- 5 **RISE OF NATIONS (PC)**

- 6 **THE SIMS SUPERSTAR (PC)**

- 7 **THE HULK (PS2)**

- 8 **THE HULK (XBOX)**

- 9 **WARCRAFT 3: THE FROZEN THRONE (PS2)**

- 10 **STAR WARS GALAXIES ONLINE (PC)**

TOP SELLING GAMES

- 1 **RETURN TO CASTLE WLFNSTN (XBOX)**

- 2 **NBA STREET V.2 (PS2)**

- 3 **CASTLEVANIA: ARIA OF SORROW (GBA)**

- 4 **DOT HACK 2: MUTATION (PS2)**

- 5 **NBA STREET VOL. 2 (XBOX)**

- 6 **SPLINTER CELL (PS2)**

- 7 **EVE ONLINE (PC)**

- 8 **MIDNIGHT CLUB 2 (PS2)**

- 9 **GOLDEN SUN: THE LOST AGE (GBA)**

- 10 **LEGEND OF ZELDA: WIND WAKER (GC)**

© 2003 G4 Media, LLC and EB GAMES

NIELSEN TV RATINGS

PROGRAM	NETWORK	NIGHT	VIEWERS
1 FRIENDS	NBC	THURSDAY	25.5
2 AMERICAN IDOL	FOX	WEDNESDAY	25.3
3 CSI	CBS	THURSDAY	23.9
4 AMERICAN IDOL	FOX	TUESDAY	23.4
5 ER	NBC	THURSDAY	21.6
6 WILL & GRACE	NBC	THURSDAY	19.6
7 EVERYBODY LOVES RAYMOND	CBS	MONDAY	18.7
8 LAW & ORDER	NBC	WEDNESDAY	18.3
9 CSI: MIAMI	CBS	MONDAY	17.2
10 LAW & ORDER: CRIMINAL INTENT	NBC	SUNDAY	16.2

Source: Nielsen Media Research

NIELSEN//NETRATINGS AD RELEVANCE

TOP 10 TRAVEL ADVERTISERS

COMPANY	IMPRESSIONS (000)	SHARE
1 SABRE HOLDINGS	399,811	29.2%
2 ORBITZ	203,084	14.8%
3 USA INTERACTIVE	170,394	12.4%
4 UAL CORPORATION	84,364	6.2%
5 BRITISH AIRWAYS	82,282	6.0%
6 CENDANT CORPORATION	71,148	5.2%
7 PRICELINE.COM	35,372	2.6%
8 MARRIOTT INTERNATIONAL	19,610	1.4%
9 HOTWIRE	16,319	1.2%
10 DOLLAR THRIFTY AUTOMOTIVE GROUP	15,881	1.2%

Source: Nielsen//NetRatings AdRelevance

EAST

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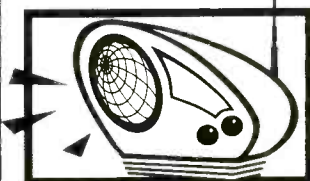
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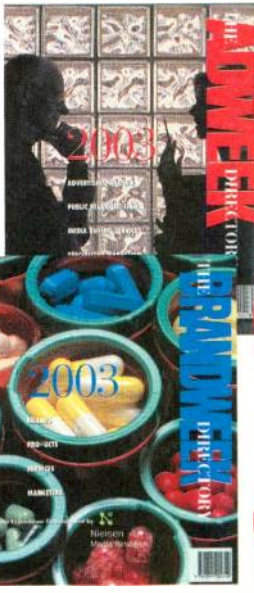
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Independent design magazines are growing by offering advertisers younger readers **BY AIMEE DEEKEN**

OVER THE LAST DECADE, INDEPENDENT SHELTER TITLES WITH A MORE CONTEMPORARY approach have tried to stake out their own turf in the home magazine category, offering readers a hipper, younger look at design and architecture. These books also provide advertisers with a targeted, younger

and affluent audience that the more traditional magazines such as Condé Nast's 800,000-circ *Architectural Digest* and Hearst Magazines' 850,000-circ *House Beautiful* do not reach.

Though there are distinct editorial differences between the likes of *Wallpaper*, *Dwell*, *Surface* and *Metropolis*, the modern indies have much in common. The editorial encompasses not only architectural design, but other aspects of style, including product design and its influence on lifestyle. They all serve readers 30-43, versus the average 45-plus-age reader of Condé Nast's *House & Garden* and Meredith Corp.'s *Traditional Home*, according to Mediarmark Research Inc. figures.

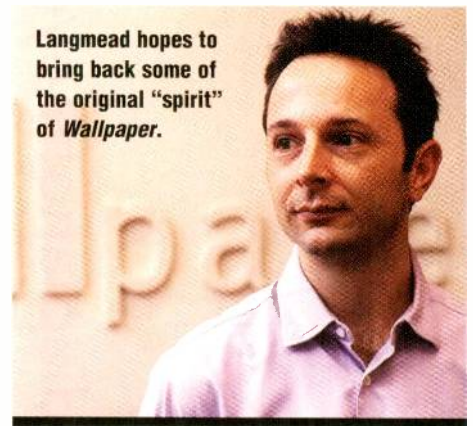
"These books have tapped into a viable market—a younger consumer, more open to new ideas," says Steve Moynihan, senior vp and managing director at MPG Arnold, who has placed client Volkswagen in *Dwell*. "It's a good place to connect them with your brand."

The biggest changes in the category are

happening at 6-year-old *Wallpaper*, founded by Tyler Brulé and now part of Time Inc.'s London-based IPC Media. After Brulé left the title last May (and interim editor Christina Ferrari left after a six-month tenure), editor in chief Jeremy Langmead, from newspaper *The Evening Standard*, and creative director Tony Chambers, formerly art director of UK's *GQ*, were hired in January. Both set a redesign in motion, which, after months of development, premiered with the June issue, which just hit newsstands May 23.

The title, with the youngest median age of the group at 30, had slumped in circulation and stagnated on the newsstand. According to U.K. Audit Bureau of Circulation figures, *Wallpaper's* circ fell 16 percent to 110,800 in the last half of 2002 over the corresponding 2001 period.

"It hadn't evolved over the years as much as it should have," admits Richard Johnstone, publishing director since March 2002. "Being a leading design magazine, we have to prac-



Langmead hopes to bring back some of the original "spirit" of *Wallpaper*.

tice what we preach."

Changes to the 10-times-yearly range from creating two typefaces unique to the publication and altering the logo's asterisk, to increasing art coverage and adding a "Property" section on hot real estate. The fashion portfolio is more broad—clothing and locales are featured as much as the architecture and furniture. "I wanted to bring back some of the spirit it had when it first came out—something inspiring to look at, but not condescending," says Langmead. "The sense of humor had gone."

Nearly 50,000 of the book's 110,800 copies are sold in the U.S., notes Johnstone, and *Wallpaper* will push to increase its U.S. subscribers with direct-mail and ad campaigns later this year. The revamp also opens the door for the magazine to pursue more health and beauty advertising.

Like *Wallpaper*, 9-year-old *Surface* includes fashion among its subjects and draws readers in their early 30s. With a 120,000 cir-

60sec. With



Maer Roshan Editor and Publisher, *Radar*

Q. Were you happy with your premiere issue, and what changes do you envision for No. 2? **A.** As soon as the issue was closed, we saw all these things we would want to do differently, from design elements to pacing, and the kinds of features we had. I always like the idea of doing a smart, high-class-tabloid concept [cover], but it's clear that the irony [of the Jennifer Lopez cover] was sometimes not coming through. We've got to address that somehow. It overshadows some of the literary parts of the magazine. You have some readers who thought they were getting *Us*, and they were hit with our 'Kinko Nation' story [an inside look at the photocopying chain]. But all in all, I'm really happy with it. **Q.** The next issue hits stands on June 10. Any hints on what's to come? **A.** Inside, we'll have the same mix. There's a good crime story, an insider story about television and a story about the zeitgeist moment. **Q.** Does *Radar* have enough of a mix to attract a national audience? **A.** In the first issue, [readers] focused on the Area story—this club in the '80s in New York. I was surprised to see it become such an issue. For our demographic, that era is nostalgia. **Q.** You have enough money to publish three issues. How far along are you in getting more funding? **A.** In a weird way, the big money is easier to get than the little money. And we were lucky, because we did 35 percent better on ads in the premiere issue than we projected. In terms of circ, we're sold out in a lot of places. **Q.** So, do you think you'll make it to a fourth issue? **A.** You mean, like, me personally? I have my doubts [laughs]. Yeah. I didn't work so hard on this to not make it to issue No. 4.

Mediaweek Magazine Monitor

WEEKLIES May 26, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	26-May	61.56	27-May	60.83	1.20%	1,058.86	1,203.84	-12.04%
The Economist	17-May	35.00	18-May	65.00	-46.15%	797.00	993.00	-19.74%
Newsweek ^E	26-May	45.59	27-May	61.91	-26.36%	777.26	773.71	0.46%
The New Republic ⁺	26-May	6.45	27-May	4.12	56.55%	130.89	162.68	-19.54%
Time ^F	26-May	40.50	27-May	42.58	-4.88%	890.24	917.72	-2.99%
U.S. News & World Report	26-May	25.25	27-May	24.50	3.06%	514.48	509.98	0.88%
The Weekly Standard	2-Jun	8.66	3-Jun	7.32	18.31%	180.10	189.20	-4.81%
Category Total		223.01		266.26	-16.24%	4,348.83	4,750.13	-8.45%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	26-May	18.39	27-May	21.05	-12.64%	468.92	476.09	-1.51%
Entertainment Weekly	23-May	34.33	24-May	42.30	-18.84%	682.58	669.61	1.94%
Golf World	23-May	22.83	24-May	21.50	6.19%	471.39	641.01	-26.46%
New York	26-May	32.40	27-May	30.10	7.64%	910.40	1,032.80	-11.85%
People	26-May	83.29	27-May	91.76	-9.23%	1,468.57	1,438.02	2.12%
Sporting News	26-May	15.08	27-May	11.58	30.22%	296.07	293.38	0.92%
Sports Illustrated ¹	26-May	48.35	27-May	56.93	-15.07%	905.92	991.43	-8.62%
The New Yorker	26-May	39.59	27-May	59.16	-33.02%	800.64	823.74	-2.80%
Time Out New York	21-May	69.50	22-May	77.44	-10.25%	1,415.32	1,326.37	6.71%
TV Guide	24-May	26.69	25-May	22.82	16.96%	1,008.32	1,036.48	-2.72%
Us Weekly	26-May	22.33	27-May	16.00	39.56%	498.18	391.01	27.41%
Category Total		412.78		450.64	-8.40%	8,926.31	9,119.94	-2.12%

SUNDAY MAGAZINES

American Profile	25-May	9.30	26-May	8.35	11.36%	187.70	178.28	5.28%
Parade	25-May	8.08	26-May	7.83	3.15%	289.78	268.58	7.89%
USA Weekend	25-May	9.02	26-May	9.28	-2.80%	258.71	262.80	-1.56%
Category Total		26.40		25.46	3.66%	736.19	709.66	3.74%
TOTALS		662.19		742.36	-10.88%	14,011.33	14,579.73	-3.90%

E=estimated page counts; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003 than in 2002

culcation through the end of last year, the Brooklyn, N.Y.-based title has boosted its select readership, with total paid circ up 7.1 percent the last half of 2002 compared to 2001, according to the publisher's statements. *Surface* in recent months has picked up advertising from Jaguar, Lancôme, Mont-Blanc and American Express. "Sophisticated luxury brands on the whole are choosing to position themselves with [these titles] for market credibility, for inclusion with new materials and modes of expression," says *Surface* co-publisher Lance Crapo.

Meanwhile, San Francisco-based *Dwell*, which launched in October 2000, has upheld its lifestyle approach to modern architectural design, with positive results. With the January/February issue, *Dwell* increased its circulation rate base to 150,000 from 125,000 and frequency to eight times yearly, from bimonthly. The magazine's 43 median age is the oldest of the group. Through the last half of 2002, *Dwell's* total circ was 142,778, a hefty 25 percent increase, according to U.S. ABC figures. The modern design shelter publication added Infiniti to its June issue advertisers, and Microsoft and Wells Fargo in the third quarter.

Also enjoying recent solid gains is Bellephophon Publications' *Metropolis*, based in New York City, which has increased its penetration among professional designers due to its niche design editorial. The title's circ in the last half of December was 38,643, up 3.2 percent in total paid circ over the last half of 2001, reports ABC.

Circulation and frequency are up at S.F.-based *Dwell*.

For the year through June, *Metropolis* was up 17.2 percent to 830 ad pages over the same period in 2002, according to publishers' estimates. The June issue is the largest in its 22-year history, at 139 ad pages. The success is due in part to the 10-times-yearly's small circ, which makes it affordable to individual artisans and endemic advertisers. But the title has also broken big brands such as Toyota and Nokia. "Companies want to position themselves as 'high design,'" to a niche group of influential designers and architects, says ad director Jamie Kushnick. ■



BIMONTHLIES May/June 2003

	RATE BASE (2ND HALF '02)	CIRC. (2ND HALF '02)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
AARP The Magazine ^F	21,500,000	N.A.	45.84	86.03	-46.72%	140.91	263.64	-46.55%
American Heritage ^J	340,000	344,481	37.68	22.94	64.25%	99.34	99.60	-0.26%
American Photo	250,000	254,983	44.10	36.75	20.00%	134.73	127.70	5.51%
Bride's	None	385,291	442.96	425.22	4.17%	1,638.34	1,791.59	-8.55%
Coastal Living	500,000	516,868	135.38	133.55	1.37%	365.31	338.93	7.78%
Country Living Gardener	350,000 ^Q	362,385	42.80	48.12	-11.06%	84.82	99.32	-14.60%
Departures ⁷	500,000	619,066 ^B	114.80	105.83	8.48%	312.47	287.41	8.72%
Dwell ^{8P}	150,000 ^Q	142,778	128.48	43.33	196.52%	367.97	174.04	111.43%
Elle Decor ^{7S}	450,000	473,222	268.06	242.62	10.43%	526.91	481.50	9.43%
Ellegirl	400,000	N.A. ^C	65.36	34.33	90.33%	158.17	80.66	96.09%
Fit Pregnancy ^J	500,000	528,214 ^B	89.74	109.63	-18.14%	262.35	293.15	-10.51%
Garden Design ^{MM}	300,000	305,652	32.46	34.63	-6.27%	101.24	109.00	-7.12%
Golf for Women	420,000	403,564	89.07	75.84	17.44%	223.93	179.27	24.91%
Islands ^{8R}	220,000	230,994	52.39	76.64	-31.64%	258.32	253.92	1.73%
Metropolitan Home	600,000	613,613	126.44	136.89	-7.63%	305.45	284.46	7.38%
Midwest Living	815,000	831,110	202.70	145.32	39.43%	478.18	382.80	24.92%
Modern Bride	None	337,491	302.71	333.39	-9.20%	1,224.45	1,312.77	-6.73%
Mother Jones	170,000	201,233 ^X	32.23	31.67	1.77%	90.73	99.84	-9.12%
Muscle & Fitness Hers	250,000	253,773	38.10	61.17	-37.71%	129.40	177.01	-26.90%
Nat'l. Geographic Traveler ⁸	715,000	820,000 ^B	65.93	67.92	-2.98%	246.16	193.36	27.31%
DG	300,000	306,079	26.00	28.20	-7.80%	76.10	63.60	19.65%
Old House Journal	None	102,172	67.20	56.60	18.73%	188.30	177.70	5.97%
Organic Style	500,000	N.A. ^C	53.90	51.60	4.46%	137.50	120.10	14.49%
Saveur ^{8A}	375,000	378,707	38.00	35.33	7.56%	93.72	102.36	-8.45%
Sk ^{8P}	450,000	455,793	52.33	36.42	43.68%	278.44	201.27	38.34%
Skiing ⁷	400,000	408,298		NO ISSUE		162.14	136.72	18.59%
Spa	None	85,000	78.33	83.13	-5.77%	198.73	215.29	-7.69%
Southern Accents	375,000	401,261	118.22	119.02	-0.67%	299.34	297.94	0.47%
T&L Golf	600,000 ^Q	566,871	73.50	73.17	0.45%	254.37	231.06	10.09%
Traditional Home ^{8M}	850,000	852,121	132.90	115.03	15.54%	319.27	281.84	13.28%
Veranda	370,000	402,328	123.58	112.02	10.22%	325.29	291.16	11.72%
Workbench Magazine	375,000 ^Q	366,672	38.00	33.00	15.15%	108.07	94.33	14.57%
CATEGORY TOTAL			3,159.19	2,995.34	5.47%	9,590.45	9,243.34	3.76%

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2002 except: B=audited by BPA International, C=not audited, Q=raised rate base during period and X=did not file audit by deadline; A=April/May issue; F=My Generation and Modern Maturity magazines combined as of March/April issue, former titles' figures combined in 2002; J=June/July issue; M=May issue; MM=May/June combined in 2003, May single issue in 2002; P=separate May and June issues; n 2003, May/June combined in 2002; R=June single issue in 2003, May/June combined in 2002; S=separate May and June issues; 7=published seven times yearly; 8=published eight times yearly

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media person

BY LEWIS GROSSBERGER



How Hip Is Hop?

BECAUSE MEDIA PERSON HAS NEVER EXPLOITED HIS POSITION OF TRUST, A LOT OF YOU may be unaware that he is held in the highest esteem by all factions of the often-turbulent hip-hop community. Known there by his street name, MP3, he is considered a Yoda-like fount of wisdom among the

hip-hop cognoscenti.

The late, great Tupac Shakur once chastised a few impudent whelps who were failing to show proper deference to the admonition, "Yo, dogs, if y'all think MP3 ain't down with hip-hop, you be wack 'cuz he 'bout the dopest n***a in the hood—at least for an old, droopy-a** honky muthaf***a." And 'Pac's East Coast rival, the equally great and equally late Notorious B.I.G., a.k.a. Biggie Smalls, would often exclaim enthusiastically, "MP3, yo' flow is on point! You on top of the beat! You the illest n**g* on the street! Know what I'm sayin'?"

This year's most celebrated rap artist, 50 Cent, often wounded but still extant as we approached deadline, was recently quoted as follows: "Three? He da bomb! I'ma give any fu**** thing I got, 'cludin' my j*hns*n, to chill with that bling-bling m*tha*ucka for five f**kin' minutes!" And the sublime Snoop Dogg (formerly Snoop Doggy Dogg) simply put it, in his inimitable fashion: "***** **
**** ** ***** ***!|!"

Thus it was no surprise when some of the most influential figures in the industry approached Media Person recently with a plea that he lend his wise counsel, a boon Media Person of course readily granted. The problem, for those of you who may be what we funky rap aficionados affectionately call ignorant muthaf***as, is the considerable animosity that has developed between two leading hip-hop magazines, *The Source*, long regarded as the bible of hip-hop, and its younger but fast-growing rival, *XXL*.

While firearms have yet to be discharged, the literary donnybrook has grown ugly, with personal and institutional insults exchanged between editors in their pages, often, to make matters worse, in rhyme.

XXL editor in chief Elliott Wilson, who refers to himself as Yellow Ni*** and the enemy as The Sauce, has written, for example, "Your mag keeps me snoozin', what are you provin'/? You know that I'm 10 levels above you f****ers...I'ma win 'cause I'm too smart for these cats/While they be makin' up facts I be rakin' in stacks." His *Source* counterpart, Kim Osorio, a.k.a. Kim O., riposted, "All of these wack mags claiming they better than us/Writing all sorts of twisted sh** with they fingers/Disrespecting my name, no home training or manners..." In one particularly forceful critique apparently directed at Wilson, she pointed out, "You thinking you somebody/But your breath is ridiculous."

Since history instructs us that black music, styles and modes of expression invariably spread to the larger culture, Media Person felt he had best intercede and resolve this conflict before the editors of *Time* and *Newsweek* start calling each other bitches and punks or the publisher of *Harper's Bazaar* pops a cap into Anna W.'s sk**ny wh*te a**.

So it was that Media Person contacted both sides with an engraved invitation to parley: "A-yo! Come chill in my parla, we'll shout out and holla till we get this beef squashed, put you sins in the wash, then it's time for a nosh. Y'all bring the Cristal."

On the appointed day editors, writers, emcees, mixtape DJs and assorted playas and wannabes crowded into Media Person's squalid, cramped living quarters, pausing to pay obeisance to the bronze busts of 'Pac, Big, Jay-Z and Henny Youngman in the foyer. Unfortunately, while MP was still in the bedroom lacing up his orange Nike Vandal Supreme Kicks, Ja Rule and Eminem got into an altercation with Benzino and Fabolous, Lil' Kim bit Dr. Dre on the knee, shots were fired, and police, summoned by nervous neighbors, tossed several tear gas canisters into the apartment. Things only calmed down when P. Diddy arrived with his posse and threatened to "murk any **g*a muss up my Armani."

It was then that Media Person appeared. A hush fell over the assemblage as the revered media icon climbed atop a chair and delivered a stirring MLK-like appeal for peace and unity.

He emphasized the need to keep it real, to give props to yo' homies and not diss some ho nor flip out on some n***a over some minor sh**, for such discord be exactly what The Machine craves, because they forever hatin' on us and desiring to f*c* up the Hip-Hop Nation. "Save the music!" MP passionately exclaimed to mad love from the room. Shouts of "You kickin' it, MP3!" rang out.

Media Person's eloquence apparently had a powerful effect, for the hip-hop mags refrained from attacking each other for several months. Encouraged, MP decided he

had done enough for now and put his Middle East peace plan on the back burner. Time for a nap. ■

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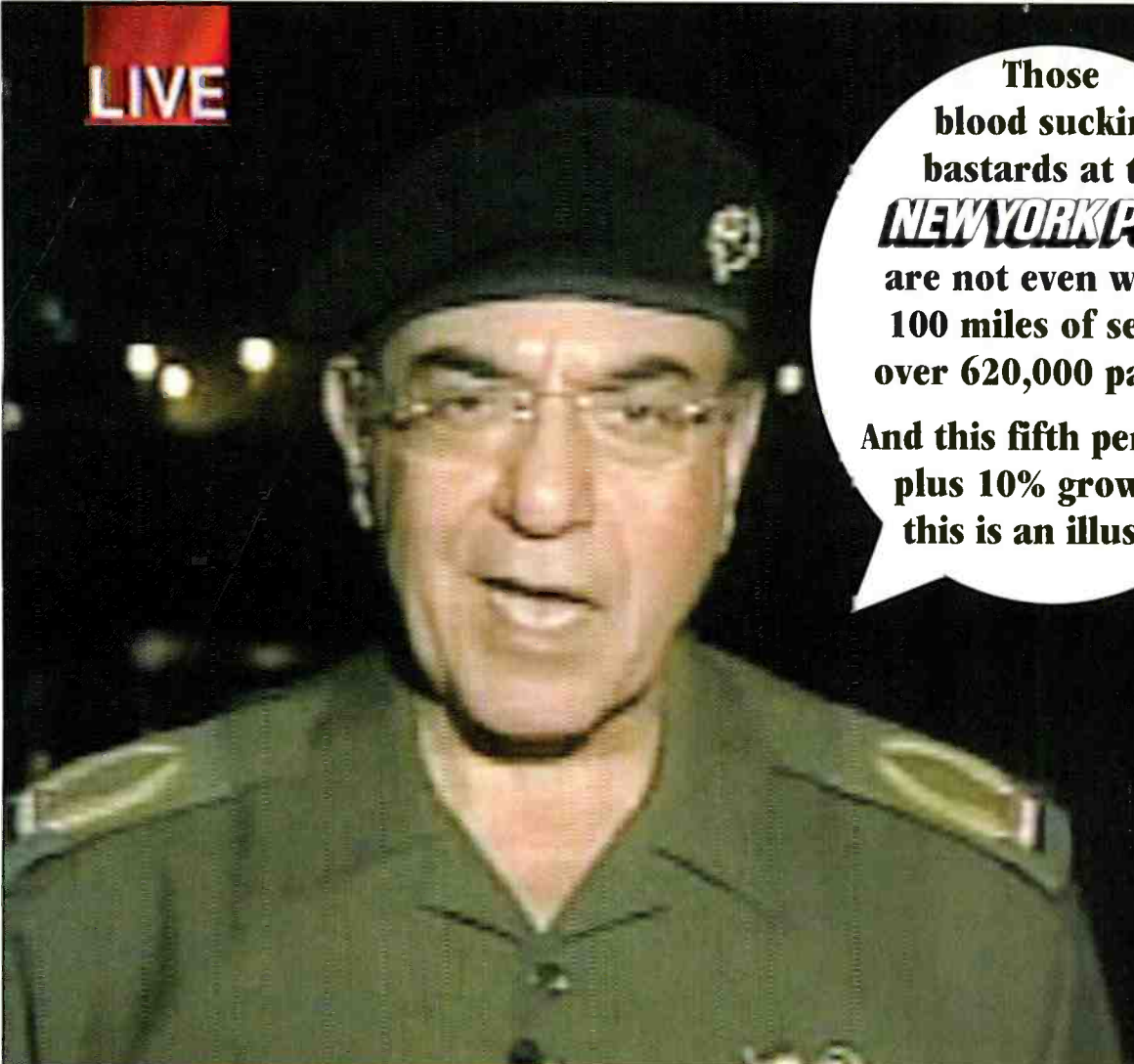
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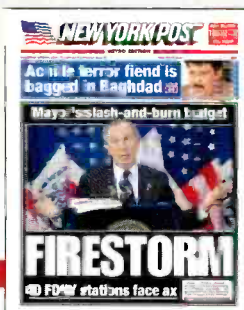
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